



**NEWS: NIKON GOES ALL RETRO WITH
FULL-FRAME '70s-STYLE DIGITAL SLR**



Saturday 23 November 2013

amateur

Photographer

THE ULTIMATE



GUIDE

50+ perfect photo gift ideas – or things to buy for yourself!

**SONY
RX10
+**
**FUJI
X-E2**

Hands-on preview:
24-200mm f/2.8
bridge, and a big step
up for entry X series



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Amateur Photographer For everyone who loves photography

IT TAKES a switched-on person, who pays attention, to choose the perfect gift. A little knowledge, as we all know, is a dangerous thing, and a surface engagement with another's hobby or interest can only ever produce the most obvious gift – something that seems right, but which probably isn't. We all have a well-intended photography book that we looked at only once, or an accessory that isn't one we would have chosen. While there is great value in surprise, the desire to achieve it with success, as well as the unexpected, can take us into risky waters if we've neglected to do our homework. The wrong gift can be worse than none.

New photographers are easier to buy for. Those

with a few more frames under their belt might feel they already have all they need, but while the collection of kit might eventually come to a natural conclusion, our own education should surely never end.

So, we have some ideas this week for gifts that photographers might like to receive – gifts chosen by photographers for photographers. And if there's no one going to take the hint, treat yourself. There's no surer way for that present to be exactly what you wanted.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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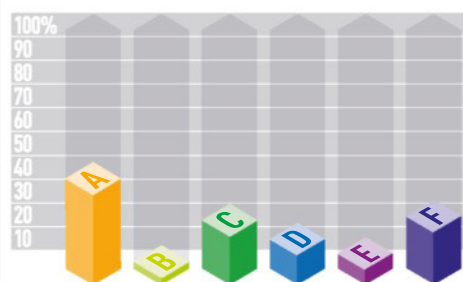
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 2 NOVEMBER WE ASKED...

Is the Sony Alpha 7R a good idea?



YOU ANSWERED...

A	Yes, it looks great	38%
B	Yes, but it's too small	3%
C	Yes, but it's too expensive	20%
D	Yes, but not with those lenses	12%
E	Yes, but not from Sony	6%
F	No	21%

THIS WEEK WE ASK...

What would be your ideal Christmas gift this year?

VOTE ONLINE www.amateurphotographer.co.uk

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Three years ago, AP reader Drew Buckley packed in his day job to take photographs full time and hasn't looked back. He talks to Jon Stapley about the secrets of his success



© DREW BUCKLEY

50 ICONS OF PHOTOGRAPHY

Richard Peter's photograph, 'View from the City Hall Tower', captures the utter devastation of the German city of Dresden at the end of the Second World War, writes David Clark

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Nikon goes back to the future • Full-frame Df due 28 November

NIKON Df ENTERS RETRO CAMERA RACE

NIKON has introduced a retro look to its latest DSLR, the Df – a full-frame model designed to be compatible with vintage F-mount lenses dating back to 1959.

The Nikon Df is a mid-to-high-end DSLR aimed at professional photographers and enthusiasts.

Nikon UK product manager Hiro Sebata hailed the Df as a 'fusion of great things past and present' – the 'f' standing for fusion, and the 'D' denoting the camera's DSLR status.

The Df, which does not have a video function, will cost £2,749.99 and will only be available as a kit with a 50mm f/1.8G AF-S Nikkor lens.

This 'special-edition' lens boasts 'a retro look and feel to complement the Df camera body'.

The magnesium-alloy-bodied camera borrows its 16.2-million-pixel, FX-format CMOS imaging sensor, Multi-CAM 4800 39-point AF system and pentaprism viewfinder from the top-of-the-range Nikon D4.

Weighing 710g, the Df is the lightest of the firm's full-frame DSLRs.

It has weather sealing on a par with the D800, adds Nikon.

Vintage, non-Ai, Nikkor manual-focus lenses can be attached via the camera's collapsible-type metering coupling lever.

Ai stands for 'Automatic maximum



Nikon says the textured grip, mechanical dials and flat top-panel hark back to film-based SLR cameras such as the Nikon F2 and F3

aperture indexing', which Nikon introduced in 1977 for coupling the lens to the camera's exposure system.

Although Ai lenses were backwards compatible with non-Ai cameras, non-Ai lenses were not compatible with all Ai cameras.

Nikon says the new Df 'meets the demands of the manual-focus user', adding: 'When shooting with a non-Ai lens in aperture priority or manual mode, the Df allows full-aperture metering – equivalent to that of Ai lenses.'

The firm claims: 'Lens characteristics such as focal length and the widest aperture setting can be easily defined via simple camera settings, enabling the camera to recognise the aperture setting

and calculate correct exposure.'

Sebata explained that illumination of the focus on the viewfinder screen can be turned off in manual focus, to help the photographer concentrate on the image.

The live-view monitor displays a choice of three grid formats: rule of thirds, 16:9 and square format.

Nikon claims that the camera offers 'real portability', by allowing up to 1,400 shots per battery charge.

Features include an ISO extendable up to 204,800 and a quiet shutter release function.

Also on board is an Expeed 3 image processor, a top shutter speed of 5.5 frames per second and a 3.2in (921,000-dot-resolution) LCD screen.

SNAP SHOTS

● Photographers are urged to enter this year's Terry O'Neill Photography Award for the chance of winning £3,000 and being published in *The Sunday Times* magazine. The 2013 contest includes a mobile-device category sponsored by the Royal Photographic Society. Entries must have been captured between 30 November 2012 and 30 November 2013 – the closing date. Categories include reportage and landscape. For details, visit www.oneillaward.com.

SAMYANG PLANS E-MOUNT LENSES

SAMYANG plans to launch five full-frame-compatible Sony E-mount lenses by the end of the year.

The Korean manufacturer says it will release a 14mm f/2.8 ED AS IF UMC; a 24mm f/1.4 ED AS IF UMC; a T-S 24mm f/3.5 ED AS UMC; a 35mm f/1.4 AS UMC and an 85mm f/1.4 AS IF UMC.

Last month, Sony unveiled the Alpha 7

and 7R (which has no low-pass filter) as part of a plan to make full-frame cameras more accessible to enthusiasts – bringing down prices in this sector.

Aimed at advanced amateurs and professionals, the Alpha 7R contains a 36.4-million-pixel imaging sensor and will cost £1,600, while the 24.3-million-pixel Alpha 7 will come with a £1,300 price tag.



Samyang will offer its own full-frame optics



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1916

The use of photography in reconnaissance made by the army is, as our readers know, very considerable, and we owe a great deal to the section of the Royal Flying Corps which has systematised in so able a manner during the last two years the production of photographs from aeroplanes, observation balloons, and so on. This systematising has been accomplished by an able co-ordination of appliances, materials and methods, and when the time comes photographers will hear with great interest of what has been accomplished. The recent production on a large scale of "Official War Photographs," which, as everyone knows, are obtainable in postcard form, is another interesting development, and there is now every probability that ample photographic records are being stored up and will be available in many ways when hostilities are terminated. Many of

The vast scale of the First World War afforded many more opportunities to photograph 'hand-to-hand conflicts' than the Boer War of 16 years before, where most of the fighting was 'long-distance', noted AP, ominously, this week in 1916. 'Many of these photographs have obviously been taken under circumstances which have exposed the photographers to risks equal to or greater than those of the combatants...' AP alluded to 'controversies in the press' at the time of the Boer War as to whether 'the artist's sketch or the photographer's plate gave the truer idea of a battle'. Meanwhile, the journal paid tribute to the army's reconnaissance photographers during the First World War, saying, 'we owe a great deal to the section of the Royal Flying Corps which has systematised in so able a manner during the last two years the production of photographs from aeroplanes, observation balloons, and so on'.

Interview with master discovered on eBay

LONG-LOST VOICE OF ROBERT CAPA FOUND

THE ONLY known recording of the voice of legendary war photographer Robert Capa has been discovered in a long-lost 1947 radio interview that appeared on eBay.

Capa was interviewed on an NBC radio show called *Hi! Jinx* as part of publicity for his autobiographical novel called *Slightly Out of Focus*.

It was broadcast on the morning of 20 October 1947, according to the New York-based International Center of Photography (ICP), which has released the recording to mark the 100th anniversary of Capa's birth.

'Previous attempts to locate this in national radio archives were unsuccessful. None had recordings of this specific show,' said the ICP in a statement.

'The recording showed up recently on eBay from a seller in Massachusetts, who had discovered the recording and others several years ago in the area from an estate sale.'

The ICP adds: 'It is the only known recording of Robert Capa. While he gave other public talks, this was the only radio interview and he was never interviewed on television.'



The find is the only recording of Robert Capa's voice believed to exist

'Only scant newsreel films show him in action, and none with his voice.'

To listen, and for further details, visit www.icp.org/robert-capa-100.

PENTAX LENSES REVEALED

RICOH Imaging has taken the wraps off two new Pentax lenses.

The K-mount-compatible HD Pentax-DA 20-40mm f/2.8-4 ED Limited DC WR and wideangle Q-mount zoom will cost £849.99 and £429.99 respectively.

The 20-40mm lens has a built-in AF

motor and 'weather-resistant' construction.

The Q-mount zoom is designed to produce the 35mm viewing-angle equivalent of a 17.5-27mm lens. UK availability dates have yet to be confirmed.

Last month, Ricoh announced the 23.35-million-pixel Pentax K-3.



The 20-40mm f/2.8 K-mount lens (left), and new Q-mount zoom, come after a busy few months of Pentax launches from brand owner Ricoh

CLUBNEWS

Club news from around the country

BOOKHAM CAMERA CLUB

The Surrey-based club is holding its 2013 exhibition until 30 November at Leatherhead Theatre. The show is open Tuesday-Saturday from 10am. The theatre is located at 7 Church Street, Leatherhead, Surrey KT22 8DN. For club details visit www.bookhamcc.org.uk.

SNAP SHOTS

● New technology to tackle noise is featured in the latest version of DxO's image-enhancement software. DxO Optics Pro 9 includes Prime, which is claimed to produce 'detailed and vividly coloured images even under the most extreme shooting conditions' by analysing the structure of raw images 'to differentiate between noise and fine details'. DxO claims this boosts image quality by up to 1 stop compared with other noise-reduction algorithms. The standard version of DxO Optics Pro 9 is available at a discounted price of £79 until 20 November. Visit www.dxo.com.

● The new boss of photographic lighting company Bowens has pledged to expand its UK-based research and development team, rather than being 'permanently obsessed with cost-reduction tactics'. Emerson Roberts, a former marketing director at Brompton Bicycle company, said he plans to expand Bowens presence in the USA, Italy, France, Spain and Korea.

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Bryan Adams on his latest photo project. Chris Cheesman reports

MUSICIAN REVEALS PORTRAITS OF INJURED SOLDIERS FOR BOOK

CANADIAN rock star turned photographer Bryan Adams has taken portraits of 40 wounded soldiers, who were injured while serving in Iraq and Afghanistan, for a new book.

Bryan Adams first turned his hand to professional photography in the late 1990s, having spent years taking pictures on tour as a musician.

His latest book, *Wounded: The Legacy of War*, features more than 100 'raw and unsettling' images.

AP What was the most rewarding aspect of this project for you?

BA Two things: getting it going and getting it finished. This whole thing started out as a possible exhibition and now it's a book. I'd still love to do an exhibition of these photos in the UK some day. I also love the title of the book – *Wounded: The Legacy of War*.

AP How humbling an experience was it?

BA Extremely humbling. Plus the amazing thing was that many of these people had never revealed their injuries in public, and never been in a photo studio. So [it was] quite a step to take with someone they didn't know.

AP What was the biggest challenge in achieving the portraits you wanted?

BA The biggest challenge was organising the photo sessions. Luckily, most of the subjects we wanted said 'yes'. As for getting the right portrait, sometimes I knew I had the right one within a frame or two, sometimes it wasn't until I went through [a] session and found something interesting that I hadn't noticed before.

AP Were the subjects more difficult to photograph than those featured in your previous book, *Exposed*? [The book features friends and colleagues from the worlds of entertainment, art and fashion.] It seems such a different type of project.

BA It was very different. As I said, they weren't professional models or actors.



Will Dixon (left) and Mark Sutcliffe are among 40 soldiers featured in the book

AP What camera kit did you use and how long did the project take?

BA It's taken about four years to do, and the kit I used was mostly a Canon EOS-1D and a Mamiya RZ.

AP What is the secret of a good portrait photograph?

BA The combination of good subject and interesting setting. In this case, I always showed the next subject how the work was coming along so they knew what was happening and what the look was.

AP Who is the photographer you most admire?

BA Penn or Avedon, they were both so good at 10x8 photography. I worked with a 10x8 camera for a time and the photos were always very special. You could aim your medium-format camera at the same time, at the same subject, and get a completely different feel. I wish there was a digital equivalent. It's not about pixels, it's about the lenses.

AP What appeals to you most as a professional photographer and how does it compare with your music career, in terms of the creative expression it allows you?

BA It's the teamwork I love. I'm very grateful to the camera assistants, hair, make-up, stylists and



props people I have worked with over the years.

AP What is your favourite portrait – either yours or someone you admire?

BA I love Penn's flower photos: no one can touch them in terms of technical beauty.

AP What is the most useful gadget or accessory in your camera bag?

BA My carbon-legged tripod and tripod head [Gitzo GT3540LS].

AP What is the best piece of advice you've been given?

BA Just when you think you have got the frame, take ten more.

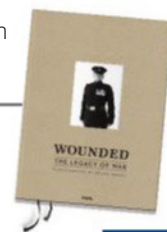
AP Do you have a top tip for an aspiring portrait photographer?

BA The unguarded moments are sometimes the most interesting.

AP What camera did you shoot with most on tour?

BA I had a Canon AE-1 in the early days and when that packed up I bought a Rolleiflex, which is the best camera ever made. Half the images in my retrospective book, *Exposed*, were taken on that camera.

Wounded: The Legacy of War was published by Steidl on 11 November, priced £50 (ISBN 9783869306773). For details visit www.steidl.de. Proceeds will go to charities BLESMA, Blind Veterans UK, Combat Stress, SSAFA and War Child



Russian takes global title

AMATEUR BEATS PROS TO WIN METRO CROWN

A FORMER pilot from Russia, who took up photography only when he retired, has won a global competition that was open to both amateurs and professionals.

Alexandr Svistunov, 66, beat more than 37,000 entrants with his image (below), to win the Metro Photo Challenge, a contest organised by a newspaper published in 100 cities worldwide.

Judge Alejandro Cartagena praised the spontaneity of Alexandr's shot, which triumphed over 120,000 submissions.

'The framing is right on the spot and the photographer has managed to make this simple act of playing an instrument a joy to look at,' he said.

Meanwhile, Dominika Wypych, 34, from Sweden, won the grand prize in a category that was subject to a public vote.

Both win an eight-day trip to Ghana for a 'life-changing photo expedition', in a project run in association with Reach for Change – an organisation that aims to improve the lives of young people.

To see more winners, visit metrophotchallenge.com.



Alexandr Svistunov won the Metro Photo Challenge with this image, entered into a category called Hearing

POLICE APPEAL OVER STOLEN GEAR

POLICE have appealed for help in tracing £30,000 of high-end camera gear stolen from a photography enthusiast.

The burglary took place at Old Farm Park in Milton Keynes, Buckinghamshire, on 15 October.

The haul included a Canon EOS-1Ds (serial number: 608750), a Canon EOS 5D Mark III (063024021934) and a Hasselblad H4D-31 (DK41025069). The photographer also lost Canon lenses, including a 24-105mm and 70-200mm, plus two Canon flashguns.

Anyone who is offered the stolen gear is urged to contact DC Chris Oakman at Thames Valley Police on 101, quoting crime reference number DF 4340391/13.

They can also contact Crimestoppers anonymously on 0800 555 111.

The haul included a Canon EOS 5D Mark III camera



SNAP SHOTS

● The 2013 Dog Photographer of the Year has been named as Roger Sjolstad from Norway. Roger beat almost 8,000 entries with an image of 'Robbie' pictured with his ten-year-old daughter at a lake near his home in Oslo.

● *Pink Panther* film actor Graham Stark, a keen photographer, has died aged 91. Stark played Inspector Clouseau's assistant Hercule Lajoy alongside Peter Sellers in the movie series. Stark's photos – which he exhibited – mainly featured acting colleagues and friends, reported the BBC following his death after a stroke.

● Photographers can claim up to £85 cashback on Pentax DSLR gear in promotions running until 14 January 2014. The K-5 IIs, body only, is subject to £85 cashback, as is a K-5 II with an 18-55mm WR lens, for example. The offers also include £70 cashback on a K-50 with DA-L 18-55mm WR and 50-200mm WR lenses. For details visit www.ricoh-imaging.co.uk/cashback.

In next week's AP
On sale Tuesday 26 November

HANDS-ON PREVIEW



NIKON DF

We take a first look at Nikon's latest DSLR, with 16.2-million-pixel CMOS sensor, Expeed image processor and extended ISO of 50-204,800

ON TEST

PENTAX K-3

Richard Sibley tests the new enthusiast DSLR from Pentax, with 23.35-million-pixel CMOS sensor, 27-point AF and unique anti-aliasing system



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GOING ABSTRACT

We reveal the top 30 winners from round 9 of Amateur Photographer of the Year

EPSON EXPRESSION PHOTO XP-950 ON TEST

Vincent Oliver tests the image quality and usability of Epson's compact all-in-one A3 printer



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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Left: The Carl Zeiss 25-200mm (35mm equivalent) f/2.8 lens dominates the RX10's body



Right: The RX10 has all the control of an enthusiast DSLR

AP hands-on

Sony Cyber-shot DSC-RX10

Featuring a 20.4-million-pixel, 1in CMOS sensor and a Carl Zeiss 25-200mm f/2.8 zoom lens, could the **Sony Cyber-shot DSC-RX10** be the best bridge camera we have seen? **Richard Sibley** takes a first look

SONY'S RX fixed-lens cameras certainly caused a stir. The premium compact cameras hit specific gaps in the market, such as a genuinely pocketable camera with a larger-than-standard sensor in the shape of the Cyber-shot DSC-RX100, but most notably a compact camera with a full-frame sensor in the form of the Cyber-shot DSC-RX1. Now Sony is tackling bridge cameras by introducing the premium Cyber-shot DSC-RX10.

FEATURES

The RX10 has the same 20.4-million-pixel, 1in sensor as the RX100 II. The RX100 II compact impressed us when we reviewed it in AP 27 July, and if the RX10 matches the RX100 II it could be one of the best bridge cameras for image quality that we've seen.

However, it isn't just the sensor that looks great on paper, as the Carl Zeiss Vario-Sonnar T* 8.8-73.3mm f/2.8 lens is equivalent to a 25-200mm lens (in 35mm terms), with a constant f/2.8 aperture. The lens dominates the camera, and despite the

RX10's small sensor it has to be large to accommodate the constant f/2.8 aperture.

No expense has been spared on the electronic viewfinder, with the camera having a 1.44-million-dot display. The tilting rear screen is a 3in, 1.29-million-dot model, and like the viewfinder it is bright and crisp, with a good level of contrast.

Wi-Fi and NFC connectivity are included, along with a small pop-up flash and the new Sony multi-interface hotshoe.

BUILD AND HANDLING

Like other RX models, the RX10 feels robust and solid. Its polycarbonate body is neatly put together, but, more importantly, it provides a good range of buttons and dials without being overly complicated.

The RX10 is clearly designed for enthusiast photographers. There are the expected features, such as a function button on the rear and an exposure-compensation dial on the top-plate. However, little touches, such as the power switch being wrapped around the shutter

button, and the fact that the shutter button has a screw thread for a cable release, will appeal to those wanting a bridge camera that replicates the feeling of using a DSLR.

One neat feature is the manual aperture ring around the lens. It will no doubt appeal to many photographers, but it has an additional advantage for those who shoot video. The clicking of the aperture ring can be switched off, so rather than clicking into position, the aperture smoothly changes in size. This is great for smooth and silent depth of field changes.

FIRST IMPRESSIONS

Photographers often say they want to replace their DSLR with a CSC due to the reduced size and weight. The reason they don't choose a bridge camera is because the smaller compact-camera-sized sensor does not provide the image quality they demand. In the RX10, Sony may have created the perfect compromise between size, sensor and lens. However, the camera is quite heavy due to the amount of glass used, and the price might be a sticking point. That said, if the image quality performs as we expect, the RX10 could be one of the best bridge cameras out there.

The Sony Cyber-shot DSC-RX10 is out from mid-November, priced £999.99. It will be tested in AP 7 December. **AP**

AT A GLANCE

- 20.4-million-pixel, 1in CMOS sensor
- 1.29-million-dot articulated screen
- 1.44-million-dot EVF
- 25-200mm f/2.8 Carl Zeiss zoom lens
- Wi-Fi and NFC connectivity
- RRP £999.99



Left: The X-E2 is virtually identical to the X-E1, and the changes are not immediately apparent



Below: The A-EL and A-FL functions now have separate buttons



AP hands-on

Fujifilm X-E2

It carries the same sensor as the X100S, but the **Fujifilm X-E2** also has 60 improvements over its X-E1 predecessor. **Richard Sibley** takes a first look

AMONG the flurry of new cameras that have been announced recently, Fujifilm's X-E2 has been sitting somewhat quietly in the background. However, as a successor to the highly regarded X-E1, it is just as important as the other new camera arrivals.

You have to look closely at the X-E2 to notice any of the 60 improvements Fujifilm has made to the camera over the X-E1, as the cameras look virtually identical. However, there are some significant changes, some of which may even tempt those with an X-E1 to make the upgrade.

NEW SENSOR

Of the 60 new features, the most notable

is the use of the 16-million-pixel, X-Trans CMOS II sensor, which is the same sensor as that used in Fuji's X100S advanced compact. The sensor has the same X-Trans 6x6 colour filter array as that used in the Fujifilm X-Pro1 and X-E1, but more importantly the second-generation sensor has phase detection. So confident is Fujifilm with the on-sensor phase-detection system that it claims the X-E2 has the world's fastest phase-detection autofocus.

AUTOFOCUS

I had a quick play with the X-E2 and spent much of my time focusing on near and far subjects to see just how quickly the AF

AT A GLANCE

- 16-million-pixel X-Trans APS-C-sized CMOS sensor
- On-sensor phase detection
- Split-image focusing
- More than 60 improvements
- RRP £799.99 (body only)

could switch between the two. My initial thoughts are that it is certainly quick, but when various manufacturers claim to have the world's fastest AF there is usually a proviso, so while my first impression is that the X-E2 is certainly snappy, I will wait to see how it performs in more challenging conditions.

OTHER NEW FEATURES

In addition to the sensor, the other major new feature on the X-E2 is the inclusion of Wi-Fi, which now seems obligatory when releasing a new camera. Those who like to manually focus will be pleased to hear that the split-image focusing of the X100S has made its way onto the X-E2, and the exposure compensation has increased from $\pm 2\text{EV}$ to $\pm 3\text{EV}$. There is also a second function button on the rear of the camera.

SUMMARY

If the quality of the images produced by the Fujifilm X-E2 matches the X-E1, it could be justifiably rated as one of the best enthusiast compact system cameras yet. The X-E2 is out in mid to late November, with a body-only price of £799.99.

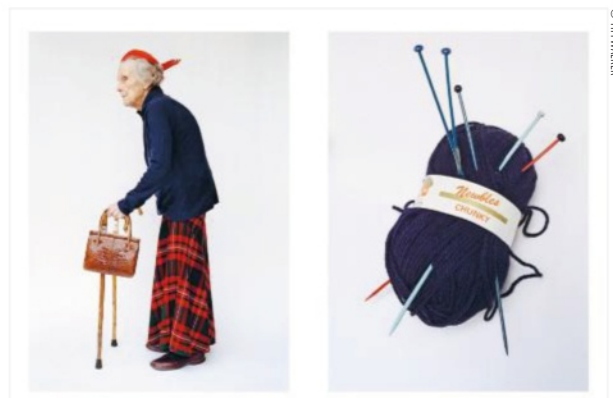
Look for a test of the X-E2 in the coming months. **AP**

'Of the new features, the most notable is the 16-million-pixel, X-Trans CMOS II sensor'



APReview

The latest photography books, exhibitions and websites. By Jon Stapley



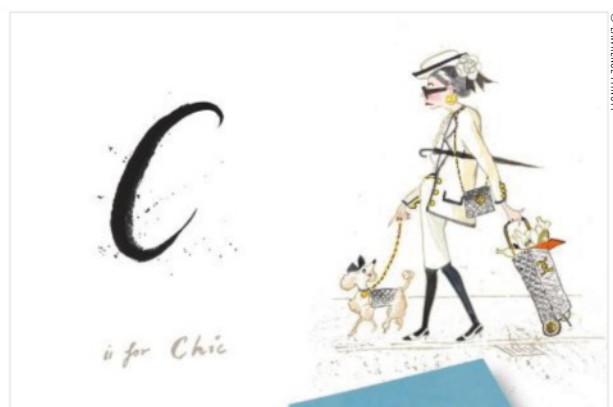
© TIM WALKER

EXHIBITION

Home Truths: Photography, Motherhood and Identity

Until 5 January 2014. Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Open Mon-Sat 10am-6pm, Thurs until 8pm, Sun 11.30am-6pm. Admission free

EIGHT artists explore representations of motherhood through photography and other visual arts in this exhibition of startling honesty and soul-baring from the Photographers' Gallery. It's remarkable how a single word can mean so many different, transformative things to eight different people. Hanna Putz examines the intimacy between mother and child in the modern age of constant sharing and surveillance, while Elinor Carucci documents her own journey through motherhood in rigorous detail. Fred Hining's series is particularly powerful, providing a non-linear documentary of his and his wife's journey through the birth and death of their first child, taking in the long, agonising healing process and the complex rush of emotion as they discover that she is pregnant again. Every artist offers a range of emotional experience and the exhibition is definitely worth your time.



© LAWRENCE MYNOTT

The Granny Alphabet

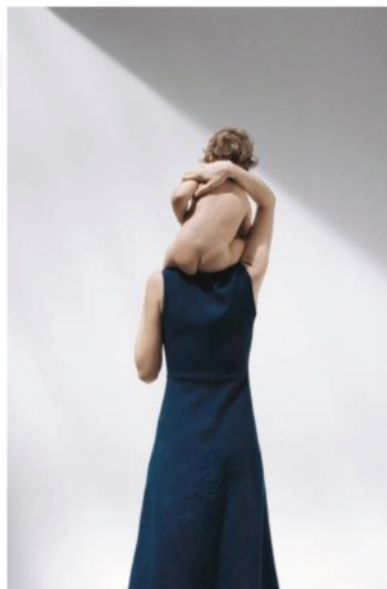
By Tim Walker (photos), Kit Hesketh-Harvey (verse) and Lawrence Mynott (illustrations) Thames & Hudson, £24.95, hardback (two books), 148 pages, ISBN 978-0-500-54426-6



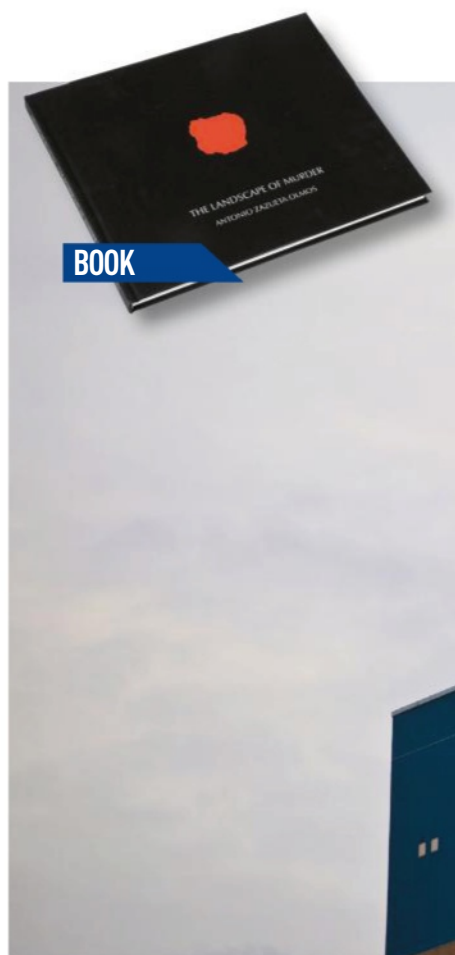
BOOK

TEAMING up with poet Kit Hesketh-Harvey and illustrator Lawrence Mynott, fashion photographer Tim Walker has co-authored this light, fluffy and charming book all about grannies. 'Book' is in fact a slight misnomer – it's two books in one cardboard sleeve, one filled with Walker's portraits of grannies and their most prized possessions, accompanied by Hesketh-Harvey's verse, and the other with Lawrence Mynott's drawings of grannies representing different letters of the alphabet.

Walker's photography indicates a camaraderie with his elderly subjects, and his style is understated but always interesting. Hesketh-Harvey's short poems have a sharp but gentle sense of humour, and often interact comically with Walker's photographs. Mynott is tasked with carrying a book by himself and he, by and large, pulls it off, with his distinctive illustrative style displaying real character. The three contributions together form a delightful package that will no doubt fill a few Christmas stockings this year.



© HANNA PUTZ



BOOK



WEBSITE

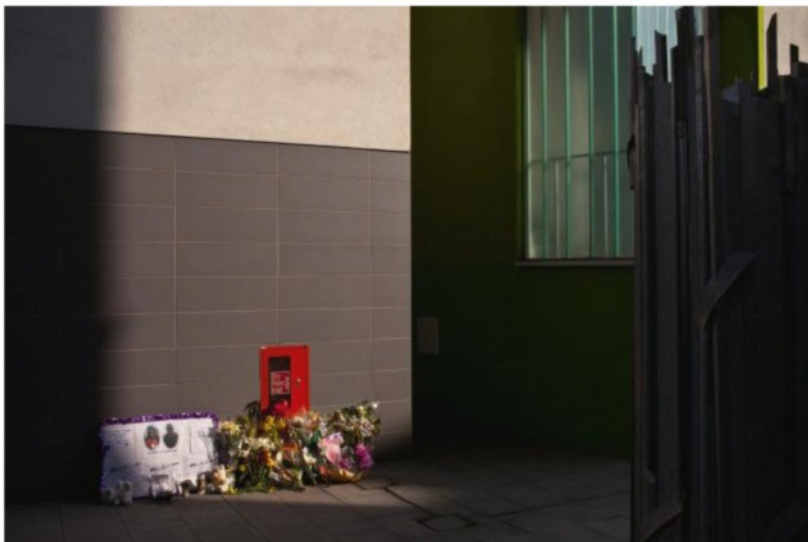
www.dsrlrblog.com

A SERIES of reflective essays and diaries punctuate this thoughtful blog on all things related to photography. Accounts of trips to foreign climes mingle with studio lighting tips and advice on hiring a professional photographer. In some contexts this might be jarring and disjointed, but the stripped-down, laid-back style of the blog works in its favour. It feels like little more than a collection of musings, but it isn't really trying to be anything else. It doesn't update very often, but what is there is well written, very well illustrated and often surprisingly candid – a story of a photographer documenting the birth of his son is remarkably forthright.





© ANTONIO ZAZUETA OLMOS



© ANTONIO ZAZUETA OLMOS

The Landscape of Murder by Antonio Zazueta Olmos

Dewi Lewis Publishing, £30, hardback, 160 pages, ISBN 978-1-907-89342-1

FOR THIS fearlessly original book, Antonio Zazueta Olmos has travelled to the sites of murders in London and Greater London, photographing the exact spots where the victims died. Sometimes the spots are marked by wilting bunches of flowers and short cards – transient mementos at best – and often they aren't. There's a little skip of the heart if you spot a place you recognise (for me it was a pedestrian crossing in Brixton). Vivid memories of passing that doorway, crossing that street, are tainted with an odd, acute feeling of guilt that you never knew this had happened before this moment. Many of Olmos's images provide riddles, mysteries that will likely never be solved. It sounds hopelessly, relentlessly morbid, but it's not. It's an observation on the meaning of places, and how little they will ultimately change by events that seem to us so significant. Someone may have died on that crossing in Brixton, but traffic will still flow and people will go on.

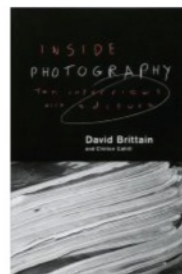


CONDENSED READING

A round-up of the latest
photography books on the market



● **ESOTERIC LONDON** by Roger Dean, £20 Available to buy on the popular blog that inspired it (esotericlondon.com), Roger Dean's exploration of the quirky, little-known side of London is packed with reams of information belied by its pocketable size. Pulling together several years' worth of work, along with excerpts from historical and scholarly works, and primary sources like old newspapers, Dean has created a photo tour of London without a single thing you'd expect to see. It's an impressive achievement. ● **INSIDE PHOTOGRAPHY** by David Brittain and Clinton Cahill, £12.99 With more about the photographic magazine editing process than you ever realised you wanted to know, this book of extended interviews with editors from publications throughout the years makes for lively, fascinating reading. What's most interesting is how ad hoc everything seemed to be back in the glory days of the printed magazine, with content pulled together on the fly, and more than one editor admitting that they didn't exactly have much in the way of business sense when it came to selling the publications.



● **OWLS** by David Tipling and Jari Peltomäki £9.99 The owl is a magnificent bird that can make for spectacular photography if you're good enough to capture them. David Tipling and Jari Peltomäki, fortunately, are good enough, as this monograph attests. Owls of all sizes and types make appearances in a simple, no-frills book that lets the animals and photography be the stars of the show – the snowy owls are especially good.

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A day on the Thames with

Pentax



Five readers test the **Pentax K-5II** and **K-3** during a day on the Thames with AP Editor **Damien Demolder**

THINK of the number of occasions on which you've had to put your camera away for fear the environment might get the better of it. A voice in your head says, 'Of course this would make an amazing picture, but it really isn't worth risking the camera for. You'll just have to try to remember it as best you can.'

It is heartbreaking sometimes, when the spray of the sea is glistening in the low sun, or the sand is being whipped up into beautiful patterns by the wind, or when the heavens have opened and transformed the landscape into a colour-saturated photographers' dream. The fact is, though, that often it isn't worth risking your camera taking a soaking or getting clogged with dust – just one picture could prove very expensive.

The weatherproof seals of the Pentax K-5II and K-3 DSLRs, and the 'WR' weather-resistant lenses that go with them,

allow photographers to shoot in almost any conditions. So when the sea gets up, when the rain buckets down, or when that wave takes you by surprise – like the famous Sky News photographer shooting the swimmers during the October storms – it really doesn't matter.

To test the endurance of these two cameras, I took five readers down the Thames on a ridged inflatable boat to shoot the sights and to see how they (the readers and the cameras!) would cope with a taste of SAS commando conditions.

Despite our best planning, the oilskins in the locker and the life vests firmly strapped on, it turned out to be a beautiful and calm bright day, where the cameras were more at risk of sunburn than a soaking. We still managed to test the seals, though, as Dmitri was determined to get some low-level views from the surface of the river as the boat was moving. Inevitably, the

K-5II

Sensor
16.3-million-pixel APS-C
Image size
4928 x 3264 pixels
JPEG + PEF/DNG raw
Lens mount
Pentax KAF2
Shutter speed range
30-1/8000sec, plus bulb
ISO range
80-51,200 (extended)
Viewfinder/display
100% viewfinder,
3in LCD with 921,000 dots
Dimensions
97 x 131 x 72.5mm
Weight
760g with card
and battery



waves caught him 'unawares' on more than a few occasions, and the K-5II with its WR 18-55mm lens got baptised at 30 knots again and again in the east end of London's murky river. With a shake and a wipe of the front element, the camera was straight back into action each time – but the Pentax product manager's face would have made a great picture!

The bright conditions and perfectly puffy, shifting clouds created more than a watery challenge to the metering systems, as I set the task of shooting unusual views of the riverbank, the riverside architecture and bridges. Our constant movement tested the cameras' focusing systems in almost every exposure, and the team were impressed with how well the camera coped and how fast the AF is even when using the standard kit lens. The AF proved equally impressive when using the DA 50-200mm f/4-5.6 ED WR and DA 60-250mm f/4 ED (IF) SDM zooms, and the DA 40mm f/2.8 Limited lens, and our conversation turned to the benefits of assigning AF activation to the back thumb button rather than via a half-press of the shutter release.

Three of the photographers on the day – Dmitri, Larry and Thorsten – were already Pentax users but Andrew and James were new to the K system. The Pentax users

K-3

Sensor
23.4-million-pixel APS-C
Image size
6016 x 4000 pixels
JPEG + PEF/DNG raw
Lens mount
Pentax KAF2
Shutter speed range
30-1/8000sec, plus bulb
ISO range
100-51,200
Viewfinder/display
100% viewfinder,
3.2in LCD with
1.037 million dots
Dimensions
100 x 131.5 x 77.5mm
Weight
800g with card
and battery



THE DAY'S WINNING PHOTO

1 DMITRI SAVIN This is a really stunning shot that is literally bursting with atmosphere. I love the simplicity, but also the way Dmitri caught that sunburst – something I know he did on purpose too!



2 LARRY SOVITCH We've all seen plenty of pictures in which the undulating supports of the Millennium Bridge lope across the river to St Pauls, but none have been shot from this low down. Larry made use of the K-5II filter system to add the warmth.

3 JAMES TAYLOR The metal covering of the Thames Barrier glinting in the sunshine has been caught brilliantly by James. He has used the perfect exposure to make the subject stand out from the background, and to emphasise the shapes of the structures.

4 ANDREW KELSICK The contrasty light of the late autumn day picks this tower out nicely from the blue sky, and Andrew has done a great job of making it look magnificent. I love the shadows of the trees streaking along the river wall, and the white fluffy clouds.

5 THORSTEN SCHNIER This could have been shot in the Natural History Museum! Thorsten has used the unique viewing point to create a dinosaur's spine effect with the bridge, making the most of the reflected light on the water to illuminate its underside.

were impressed with the resolution of the K-3 and the improvement in performance of both the K-3 and K-5II over previous models, while the newcomers liked that the image stabilisation system is in the camera rather than the lenses, and that colours and sharpness appeared to be better than what they got from their usual cameras.

IN REVIEW

Back at the AP office, we reviewed the images from the day and discussed the unique angles we had been able to achieve from our position in the middle of the river. We talked about making stories with pictures and what elements are needed – and what should be left out – to tell that story. We'd all focused in on detail to make abstract images, but also shot the wider views that set the scene and help to show the overall picture.

In the bright and contrasty conditions we'd noted the benefit of controlling our exposures to concentrate attention on the areas, zones and subjects we thought were important. But most of all, we wondered at the massive range of images the group had taken, and how six people crammed into a tiny boat, standing on top of each other, could all capture such completely different views of exactly the same experience.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



MEGA HURT

Nothing makes me feel robbed more than going on holiday with a new camera only to find that I could have bought a 'Mega Filter'. The salesman said it would improve my pixel count to 19.2 million pixels, give me image stabilisation, infrared capabilities, HD movie, Zero Lux exposure and 3D imaging. I must have missed the test report for these little gems...

Rob Deyes, East Riding of Yorkshire

I have to admit, I want one – Damien Demolder, Editor



*IN A CHOICE OF COMPACT FLASH OR SDHC. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

changed. Sensors are easily cleaned.

Of course, the camera manufacturers have not been standing still with this issue and a modern sensor generally features some kind of ultrasonic cleaning mechanism and some nifty coatings to reduce contamination. I won't swap my Nikon D800 for my D200, never mind going back to the good old days of film! Mr Armstrong is also incorrect about compact cameras. Almost every one I've owned has shown some degree of sensor contamination over time. At least with a DSLR you can get to the sensor and clean it.

When I was a kid, I remember going to the petrol station with my dad, when a man came out of the garage and filled the car for you. Now, those were the days!

Peter Brogden, Wiltshire

WHAT A DIFFERENCE AN UPGRADE MAKES

Many thanks for publishing Dave Clegg's letter about the firmware upgrade for the Fujifilm X100 (AP 9 November). I would like to thank him for drawing my attention to this. I have just completed the upgrade and am amazed at the difference! I had learned to accept the sluggish focus of a camera that otherwise produces fantastic images – and now it is even better!

Scott Holtham, via email

It's like having a new camera, Scott – Damien Demolder, Editor

WHAT'S THE SCORE?

With the final round of APOY 2013 now underway, I have a question about the overall results. I have entered a number of rounds this year for the first time, and my works have not been judged to be in the group for which the scores were published. So when we get to the end of the competition, will everyone who has entered this year be able to find out what their total score was? It is not clear whether everyone whose score is not published scored 0 in that round. If that is the case, I guess I would not need to be informed that the sum of my scores was 0!

Dave Bowstead, via email



Unfortunately, if your name is not among the top 50 published on the AP website, it means you have scored zero points.

As I'm sure you can appreciate, we receive hundreds of entries every round so competition is fierce. The key thing is perseverance. But bear in mind that if your image is not selected, there is always the chance that it could appear in our *Appraisal* pages. Good luck with your future entries – **Oliver Atwell, features writer**

OK COMPUTER?

I recently bought a new computer. I had been very happy using Windows XP, Lightroom 3.6 and Photoshop CS4. But

DUST IN THE MACHINE

AP reader Terry Armstrong makes some interesting points about sensor dust in digital SLRs (*Backchat*, AP 26 October). He is entirely correct that in the film days, dust was clearly the responsibility of the processing lab. As a young technician repairing photo-processing equipment, I well remember the ladies at the back of many a laboratory packing area, busy retouching dust spots from prints before dispatch. Labs spent a great deal of money and effort in minimising dust, but never managed to

eliminate it entirely.

So, in today's digital, DIY 'self-service' society, we have to accept that dust is very much the photographer's problem. Of course, I feel the same way about cleaning, but that applies to my car, the carpet, the dishes and many other things, as well as my camera. I own an SLR because it has interchangeable lenses. I never worry about changing lenses, because the sensor will get dirty regardless of whether I change lenses or not. There is no point in getting worried or stressed over something that cannot be

What The Duck



then I bought a new camera, and to my annoyance the plug-in for it only works with Lightroom 4 or 5. My new computer has Windows 7 Pro (64-bit). I rapidly discovered that my Photoshop CS4 no longer worked. To cut a long story short, it has proved to be a counterfeit. I bought it from what I thought was a trustworthy source, it looks correct, but counterfeit it definitely is.

I had bought it as a superseded program – as I did with Lightroom 3 – from Amazon-based resellers, but while Lightroom is genuine, CS4 is not. I am convinced that Adobe's policies very much aid the counterfeiters – and they are not alone among major US software makers. When these companies release a new version of their product, they will not sell you the previous version. I had bought Lightroom 4 from Adobe, and found it would not install on XP, which was confirmed when I rang Adobe. But when I asked if I could buy version 3, the answer was a blunt 'No'. Would I really go to the expense and trouble of buying a new operating system and all that implied, for the sake of a £60 program? Of course not! So, I bought version 3 from, probably, an 'unauthorised' reseller. And that was risky, as CS4 proved.

If Adobe sold its superseded programs at a reduced rate, that would make it uneconomic for the counterfeiters. Adobe would still have a revenue stream from

its older products, the more impecunious customers would be happy and everyone would win. I have just bought Elements 12 for under £70. The security is astonishing: as well as 'activating' it, I had to register it within seven days otherwise it would be turned off. It leads me to wonder who Adobe actually thinks the criminals are – the counterfeiters, or genuine customers who are trying to do the right thing and stay legal. In the event, I strongly dislike Elements 12 and, having tried PaintShop Pro X6, will now buy that. Will I buy more Adobe products? Very doubtful.

Keith Longmore, Norfolk

A WORK IN PROGRESS



I'm glad I didn't buy the Sony Cyber-shot DSC-RX1R, and while the Alpha 7R seems to have so many fewer compromises it is still work in progress (Poll – Is the Sony Alpha 7R a good idea?, AP 2 November).

Five-axis in-body stabilisation and phase-detection focus on a chip would have been nice, but I expect these to come on an Alpha 9R next year. It will also be interesting to know how the directional micro-lenses solve the problems created by the short back-focal distance. If all works as well as one might expect, it's going to create some head-scratching among other manufacturers.

LargeFormat

DATED AND CLICHÉD IMAGE

I have been looking online at this year's Landscape Photographer of the Year finalists, and as you would expect there are some very worthy and well-deserved winners. However, I was really surprised and disappointed to see yet another image of Lochan na h-Achlaise pronounced as winner of the Classic View category. The photograph 'Ghost of Rannoch Moor' (right) is by David Breen, the very same photographer who was commended and published in 2011 for his image 'Island Tree on Rannoch Moor in a Hoar Frost', taken at the same location and in identical conditions.

It strikes me as wrong, or maybe just an oversight, that the competition judges should make the same person a winner for an image of a location that they have already commended and published. In addition, the iconic tree featured in the image was lost in storms in June 2011. So when did David Breen take this year's winning photograph? Having compared both images, I have come to the conclusion



that they were both taken on exactly the same day. I might be wrong about this, but it certainly looks that way. Were the judges aware of this?

A good photograph is a good photograph and maybe the back story doesn't really matter, but I think what does matter is the fact that the Landscape Photographer of the Year competition has chosen a dated and clichéd image as a winner, and a photograph to which all intents and purposes they have commended and published in a previous competition.

Michael Prince, via email

BACK CHAT

AP reader Joe Bird counters the digital naysayers with memories of darkroom manipulation

THE DEBATE regarding manipulation of digital files isn't complete without reference to the now (clichéd) argument that enhancing images in the darkroom is much the same thing. A digital photographer may drop in a new sky to enhance a landscape. That's no different to my own tactics in the darkroom when I print a landscape through a grade-two multigrade filter, then burn in a menacing-looking sky through a grade-four – a sky that had looked in no way menacing when I took the shot.

Few, if any serious darkroom workers – past or present – are ever satisfied with a straight print. Dodging, burning in and even stinky old sepia toning have always been part of the armoury of enthusiastic darkroom fans. I know. I did it for more than 20 years.

Even during photography's infancy, the Edwardian photographer Frank Meadow Sutcliffe often added clouds from separate photographic plates to strengthen his already wonderful pictures. AP reader Ian Shore stirred up controversy (*Backchat*, AP 9 March) by claiming that were he to give a film camera and roll of film to some of today's new breed of photographers, they would be unable to 'draw with light', hence they wouldn't be photographers at all. I'd wager that many of them would make little sense of such an outdated, if rather quaint expression, let alone apply it to their photography.

One of the best photographic exhibitions I ever attended was by the photographer known simply as Hag. His brilliant black & white photographs were cleverly put together in the darkroom and featured surreal scenes composed from various negatives. Until then, I'd always gone along with the theory that the camera never lied. Hag's images made me realise the futility of that argument. His was photo manipulation, big-style, and some 30 years before the advent of digital imaging.

As for AP readers like Ian Shore, who ask, 'Where is the skill in today's digital photography?', how can they not see the astonishing photographic skills evident in every issue? It's true that some reader submissions are shot on film. But I'd guess a possible 95% of AP readers use digital. So do the cynics believe you can make the hallowed pages of AP without possessing the necessary photographic skills? I've seen many digitally enhanced photos that have forced me to stand back and mutter 'Wow!'

Many film images have also caused that same reaction. It's called impact! And whether it was created in a film camera or on a computer is irrelevant. The viewer's reaction to any photographic image is all-important. Whether positive or negative, it has brought attention to the image. And isn't that the photographer's sole intention?

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PHOTO INSIGHT



Jorge Dirkx discusses the dramatic events surrounding his award-winning shot taken during the Egyptian revolution of 2011

JORGE DIRKX

Jorge Dirkx was born in Leidschendam in the Netherlands in 1981. His work has been featured in *The New York Times*, *De Standaard*, *De Morgen*, *Le Monde*, *The Moscow Times*, *Novaya Gazeta*, *Mo* magazine and *Knack*. He has worked on projects including the Ebola outbreak in the Democratic Republic of the Congo and a disposable camera project featuring street kids in Moscow, Russia. He has exhibited throughout the world and has won several awards, including the Nikon Press Photo Award and Nikon Promising Young Photographer Award.

To see more images by Jorge Dirkx, visit his website at www.jorgedirxx.com (website under construction)

GENERALLY, when I find myself photographing an event it's because I've been sent there by an agency or a magazine. However, the series of images I took in Egypt in 2011 – one of which you see here – was something I did off my own back. I've gone on several trips over the past few years when I haven't had an assignment and I've been lucky enough to get the work published either during or after shooting the event. A lot of times when you are in a specific place with important or dramatic things happening, it's easier to convince editors and get the work out there because they're seeing the events as they're unfolding.

This image was taken during the revolution that grew out of the uprising in Egypt in 2011. It was an event that was seen around the world on television and in newspapers, but none of that could really convey what the atmosphere was like when you were in the middle of it.

There was a lot going on: demonstrations, non-violent resistance, riots and strikes, all of which were perpetrated by people spread across a diverse socio-political spectrum. It was an incredible time. People had become tired of things like police brutality and political corruption.

The image you see here was taken the day after I landed. I woke up in the morning and took a wander through the streets. I eventually ended up in the neighbourhood surrounding Tahrir Square in Cairo, an area that would go on to become a significant location during this time. I bumped into a journalist who informed me the protests would begin after the Friday prayers. I knew I had to be ready. I also had to anticipate the police's reaction to the protesters and watch out for myself as I had been warned that journalists had been attacked and arrested by police. I was very much aware that I would run into trouble at some point.

After the prayers, I followed a group of

protesters who started walking towards the square. Suddenly, riot police started shooting teargas grenades to try to keep them out of the square. There was teargas everywhere but, incredibly, it seemed that the protesters were determined to stand their ground. This wasn't the first demonstration in those troubled weeks and the protesters had become hardened. They knew what to expect and how to deal with it.

The young man in the picture is gesturing to his fellow demonstrators and saying they should continue the protest. He's telling them not to flee from the gas. Needless to say, the protesters didn't go anywhere. At the time I shot the picture, most of the protesters were behind me.

I suppose viewers can read the image as a symbol of the strength and perseverance of the Egyptian people. There's a determination in the protester's face and in his body language. However, I should say that all the things that have happened in Egypt over the past months and years can hardly be described in one image.

When I took this particular shot, I was genuinely worried that a grenade would land on my head as they were flying very high through the air. Trying to guess where one would land, but still stay focused and shoot quality photographs, was incredibly difficult. I'm still amazed I managed it, although I've worked in crazy conditions before. I once shot an assignment in the Democratic Republic of the Congo



© JORGE DIRKX



during an Ebola epidemic. However, each experience is different and each has its own challenges.

I shot this image using a Canon EOS 5D with a 24mm lens, although I'd usually shoot using a 28mm, 35mm or a 50mm lens. I always shoot using Canon cameras. I received my first film Canon camera some years back from a former *Detroit Free*

‘When I took this shot, I was genuinely worried that a grenade would land on my head’

Press editor. Since then, I've used only Canon equipment. The way the cameras are set up suits me, and in situations such as Egypt you obviously need equipment you're comfortable with.

The reason I wanted to shoot in Egypt was because I was particularly interested in what the result of such a large group of people demanding significant changes in their country would be. It fed into my desire as a photojournalist to provide proof and documentation of what is going on in the world. However, I must emphasise that while it's important for global media to be able to focus in on stories like this, I'm a big supporter of local journalism. Those people have the ability to cover events for a longer period of time and

get a better perspective and insight.

This image won a few awards, such as third place in the War/Conflict Professional category at the 2011 International Photography Awards and the Nikon Press Photo Award. Winning awards is an opportunity for your work to be seen again by a broader audience. In most cases, the work will be published shortly after it's made, and because of the high number of awards and grants that have been set up over the last ten years or so there's another chance for the photographer to inform the public with his or her work. I think the most interesting awards are the ones that promote photojournalism in general and not just the winning image or photographer. **AP**

**Jorge Dirx
was talking to
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Wideangle winners

The annual **Epson International Pano Awards** showcase some of the world's finest panoramic images. We talk to judge **Tom Putt** about what makes a winning wideangle image as he reviews a selection of this year's entrants

NOW IN its fourth year, the Epson International Pano Awards competition aims to celebrate the finest in panoramic photography from both professionals and amateurs. Welcoming entrants from across the world and from both digital and film users, the event really is for anyone who enjoys shooting, stitching and showcasing wideangle photographs.

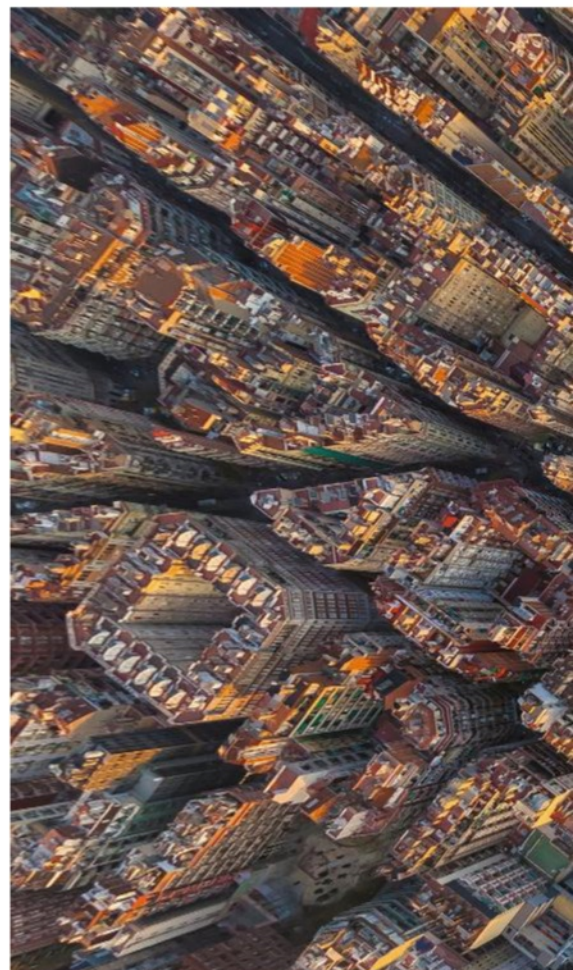
Judged by a panel of professional photographers and photo editors, the awards attracted nearly 5,000 entrants for the 2013 event, making this its best year yet. And with prizes totalling \$40,000, including \$8,000 cash, it's easy to see why it's a popular competition.

This year's overall winner of the Open competition was Timo Lieber, from Britain. His winning photo of the Mojave Desert in the USA won both the overall Open competition and the Nature category (see above). Timo

says: 'Earlier in the year I was asked to spend several weeks on a project in California. The opportunity to photograph the state's beautiful landscapes came as an added bonus. A building sand storm chased away a group of dune riders, who obligingly left behind curved tracks providing additional structure to the dunes pattern.'

Open to amateur photographers too, the overall Amateur winner and winner of the Nature category was Australian Garry Schlatter (see pages 24–25). His black & white panoramic shot of a famous cluster of cypress trees near San Quirico d'Orcia in Italy was one he had hoped to capture for a while, and it didn't disappoint.

Over the next five pages, we talk to judge Tom Putt about what makes each of the selected winning and runner-up entries stand out from the crowd in this year's Epson International Pano Awards showcase.





© TIMO LIEBER

Open Nature and Overall Open winner
'Dumont Dunes, Mojave Desert, USA'

Timo Lieber Great Britain

♦ 'Timo's winning image has a sense of calm, mystery and drama in the one shot. The leading lines of the road in the left-hand corner beautifully lead my eye into the frame, where this lone building sits perilously yet invitingly and intriguingly. The harsh environment in which it stands is illustrated perfectly by the bright sand dunes in the background and atmospheric skies. A stunning image that is simple yet offers so much each time I look at it.'

Open Built Environment winner
'Sagrada de Familia, Barcelona, Spain'

Dmitry Moiseenko Russia

♦ 'Dmitry's photograph is unique in its perspective. The hollow centre draws my eye into this image, wanting me to see more in this darkened area. It is perfectly opposed to the tall cathedral next to it, drawing my eye to this central focus, while the strong diagonal line to the right opposes the leading line on the left. It's an image full of contradictions that works so well, strangely enough.'



© DMITRY MOISEENKO

TOM PUTT

TOM PUTT is an acclaimed panoramic photographer and tutor. Described as one of Australia's most prolific landscape photographers, he is a Master of Photography at the Australian Institute of Professional Photography (AIPP), and has won more than 50 Gold and Silver Awards in National and State Finals. In 2005, he was the only Australian to be Highly Commended in the BBC Wildlife Photographer of the Year.

Open and Amateur Highest Scoring from Film Capture
'Antelope Canyon, USA'
Jorge Sanchez USA

◆ 'The stunning colour and texture in Jorge's image make this a winner. The intense magenta and blues are captivating, along with the luscious lines that play across this panorama.'



© TOM HEWITT



Open Nature second place

'Avon Valley, Western Australia' Tony Hewitt Australia

◆ 'This is a beautifully toned and serene image. The clouds playing on the horizon really make this landscape panorama.'

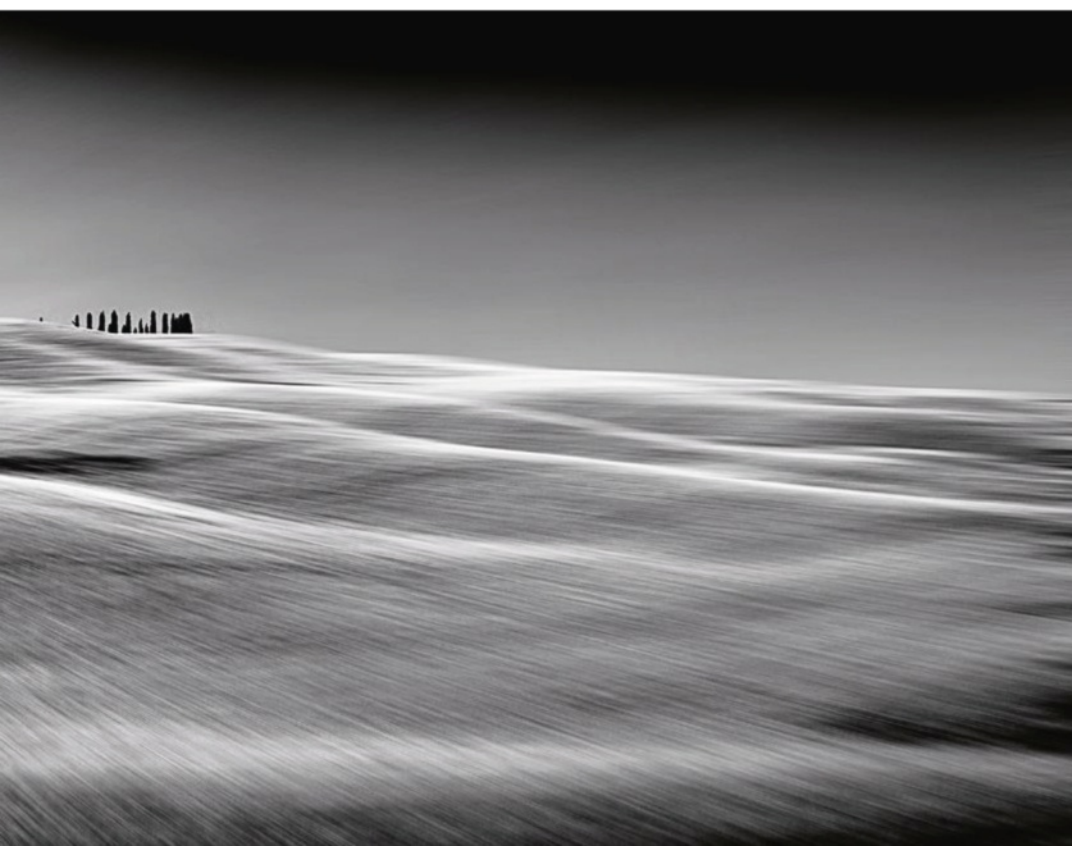




© JORGE SANCHEZ



© ADRIAN HUANG



© GARRY SCHLATTER

Highest Scoring Image from an IAPP member in the Open competition

'San Francisco – The Daily Commute'

Adrien Huang USA

◆ 'The combination of moving and still elements in a fisheye view of a metro is something many people may have thought of, but few will have produced so successfully.'

Amateur Nature and Overall Amateur winner 'Val d'Orcia, Tuscany, Italy'

Garry Schlatter Australia

◆ 'Garry's photograph is an alternative image on a subject often seen. The blurring of the foreground with it seemingly rushing towards the camera creates a strong dynamic that draws my eye into the stand of trees.'



© RALF REGEER

Amateur Built Environment winner

'Zeeland Brug, The Netherlands' Ralf Regeer Australia

'Ralf's image is strong in its design yet so simple. The broad spans of the bridge stretching off into the distance are far too strong for any weather that is thrown at it. The diagonal lines leading from right to left take my eye off into the distance.'



ABOVE © CHRIS COLLACOTT



© DMITRY MOISEENKO

Open VR/360 winner

'Christ the Redeemer Statue, Rio de Janeiro, Brazil' Dmitry Moiseenko Russia

◆ 'Dmitry's image gives me this overwhelming sense of being there, high above the ground in witnessing the sunrise from heaven. The image takes me to places I've

never been, a perfect example of an image that truly conveys its message. A truly remarkable image of a very familiar place.'

Open Highest Scoring Gigapixel image **'Downtown Vancouver, Canada'**

Chris Collacott Canada

◆ 'Chris's panorama of Vancouver illustrates a perfect night-time image, with colour still in the sky and the warm glow of the city lights extending from side to side. The stunning detail of the buildings allowed this image to be printed 4m wide at a recent photographic convention in Australia, which showcased the winning images from the Epson International Pano Awards.'

If you want to enter next year's awards, or for details on opening dates and categories, visit www.thepanoawards.com

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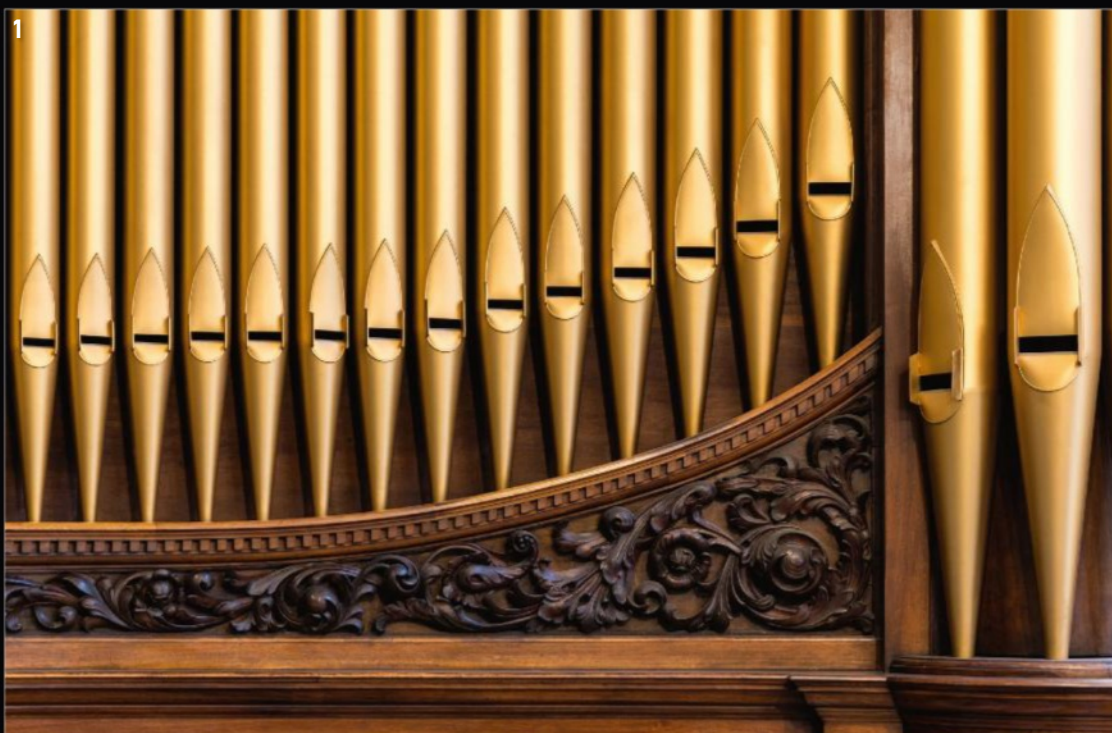
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Mark Sykes West Yorkshire

Mark has always loved taking holiday snaps, but he got seriously into photography after he bought a digital camera. He considers himself to still be in the 'learning phase', and enjoys architectural photography and taking landscapes in the USA. He loves the way that photography gives him a reason to visit places he never would otherwise, and particularly likes using his architectural shots to give craftspeople the credit they might never receive. To see more from Mark, visit his website at www.marksykesphotography.co.uk.

Pipes

1 The ornate organ pipes make for a timeless photograph
Canon EOS 5D Mark III, 24-70mm, 0.8sec at f/8, ISO 100, tripod, cable release

Altar

2 Multiple exposures capture the dynamic range here
Canon EOS 5D Mark III, 17mm, 10secs and 1sec at f/10, ISO 100, tripod, cable release

Town Hall

3 The symmetry makes this image mesmerising
Canon EOS 5D Mark III, 17mm, 0.3sec at f/8, ISO 100, tripod, cable release

Theatre Royal

4 This two-shot panorama shows us a rare perspective
Canon EOS 5D Mark III, 17mm, 2.5secs at f/8, ISO 100, tripod, cable release

Albert Hall

5 Mark used a tilt-and-shift lens for this musical image
Canon EOS 5D Mark III, 17mm, 1.6secs at f/16, ISO 100, tripod, cable release



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EDITOR'S CHOICE

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I think Russell's wildlife shots are fantastic examples of what you can do in your own back garden. Here the bird is facing us and the use of blurred background and attractive plumage really draws us in –
Debbi Allen
deputy editor

Russell Brown Cornwall

Although Russell's interest in photography dates back to his teenage days with an Ilford Sportsman, he has since embraced digital imaging as a retirement project. Russell loves the challenge of photographing wildlife. 'It's the thrill of pressing that button and knowing you have recorded something special in a creature's existence,' he says. To see more from Russell, visit his website at www.russbrownwildlife.com.

Jay and flowers

1 This is a lovely habitat shot, showing the jay among buddleia flowers
Nikon D300S, 300mm,
1/400sec at f/4, ISO 250,
monopod

Baby bullfinch

2 Russell caught this shot in his back garden
Nikon D300S, 300mm,
1/320sec at f/4, ISO 250,
monopod

2



3



4



Snefru the local pheasant

3 The blurred foreground leaves remind us that we're viewing the cock pheasant from a distance

Nikon D300S, 300mm, 1/500sec at f/4, ISO 250

Thrush

4 This crisp, clean image allows us to appreciate the detail in the bird's feathers

Nikon D300S, 300mm, 1/400sec at f/4, ISO 250



Natashah Lavji Berkshire

Natashah has been featured in *Reader Spotlight* in the past and it's a pleasure to welcome her back again with some more conceptual images. Natashah started photography as a means of getting away from life, and found that it helped her emotionally and fuelled her creativity. She loves the freedom it gives her, and the way it can take her mind away from reality. If you like Natashah's images, find her on Flickr at www.flickr.com/creative-illtography.

Into the woods

1 The strong light bursting into the upper right corner is striking
Sony Alpha 290, 50mm, 1/40sec at f/1.7, ISO 100, flash, light stand, remote trigger

Love of life

2 The strong natural light adds to this image's whimsical nature
Sony Alpha 58, 50mm, 1/320sec at f/1.7, 4 images stitched together, ISO 100

Consumed by media

3 This image benefits from some great lighting and the careful alignment of the tablet
Sony Alpha 290, 50mm, 1/100sec at f/1.7, ISO 100, softbox, flash, umbrella, trigger, receiver

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22 nd November	Wilkinson Cameras, Lord Street, Liverpool	0151 255 0345
23 rd November	Park Cameras, Burgess Hill, West Sussex	0144 423 7070
23 rd November	Jessops, Oxford Street, London	0207 434 3586
23 rd November	LCE Manchester, Cross Street, Manchester	0161 834 7500
23 rd /24 th November	LCE Southampton, High Street, Southampton	0238 022 1597
27 th November	Harrisons Cameras, London Road, Sheffield	0114 276 0002



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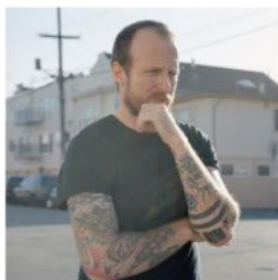
*Information correct as of 16th October 2013 and refers to commercially available products intended for consumer use.
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The year's best books

A number of significant photography books were released in 2013. **Oliver Atwell** looks at a selection of the best titles

The Grey Line by Jo Metson Scott Dewi Lewis £30

IN THIS sensitive collection of images and text, Jo Metson Scott asks two difficult questions concerning the US-led invasion of Iraq. First, how does it feel to be a soldier taking part in a war that is so unpopular? Second, what happens when those same soldiers openly question the moral value of that war? Each of the young veterans depicted in *The Grey Line* spoke out against the occupation of Iraq and suffered the consequences. Some of the stories are heartbreaking. *The Grey Line* is a magnificent work.



© JO METSON SCOTT

She Dances on Jackson by Vanessa Winship Mack £35

IN 2012, Vanessa Winship and her partner George Georgiou used the €30,000 grant awarded to her by the Henri Cartier-Bresson Foundation to fund three consecutive trips to the US. What began as a vague notion to find the American Dream developed into a project that says more about Winship and the language of photography than

it does about the country. That's not even mentioning the grief that Winship was experiencing at the time after losing her father. As a result, we have a collection of beautiful black & white images that are at once a journey on the American road and a trip through Vanessa Winship's personal vision of a world tainted by loss.



© VANESSA WINSHIP

Viviane Sassen: In and Out of Fashion Prestel £35

VIVIANE Sassen's body of work may not be for everyone. However, over a period of just under two decades, Sassen has carved out a place for herself that seems pretty unparalleled in the world of fashion photography. There really is no other work like this out there. Sassen's flamboyant, erotic and evocative

style has seen her win awards and acclaim. In Sassen's work, people become graphic shapes and compositional elements. They become part of the picture rather than a subject around which all else must fit. Her use of stark light and vivid colour sits at odds with the uneasy and absurd scenarios she creates.



© VIVIANE SASSEN

BRITISH WILDLIFE PHOTOGRAPHY AWARDS COLLECTION 4

British Wildlife Photography Awards: Collection 4

AA Publishing £25

IF EVER proof were needed that Great Britain is home to countless exciting species of animals and insects, here it is. Established in 2009, the British Wildlife Photography Awards are open to amateurs as well as professionals, and at the risk of

sounding hyperbolic, it can often be the case that the skill of the amateurs outweighs the professional entries. These awards are a worthy competitor to the Wildlife Photographer of the Year, and this collection is a vital purchase for any wildlife fan.



© DAMY GREEN

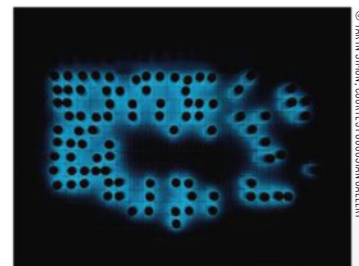
AN AMERICAN INDEX OF THE HIDDEN AND UNFAMILIAR — TARYN SIMON

An American Index of the Hidden and Unfamiliar

by Taryn Simon Hatje Cantz £55

AMERICA is a place that thrives on myth: the American Dream; the open road; the free world. In this book, Taryn Simon has created a document that demonstrates that those myths act as a blanket to conceal the 'hidden and unfamiliar'. Simon's book consists of a series of images and explanatory texts that bring to light some of the most unusual facets of American society. Armed with a large-format camera and a gift for negotiation, Simon introduces readers to the CIA's art collection, 'body farms' and even, incredibly, the inside of a hibernating

bear's cave. Each image is annotated with a highly descriptive text that leaves the viewer in no doubt as to the depths of Simon's research.



© TARYN SIMON, COURTESY GROSSMAN GALLERY

YOUSSEF NABIL

Flammarion

Youssef Nabil

Flammarion £50

YOUSSEF Nabil is perhaps not a name that is immediately recognisable, but this beautifully printed monograph could well change that. Nabil's taste for hand-coloured prints elevates his images from simple portraits to something more iconic (and strange), inspired as they are by the kinds of movie posters produced during the golden age of Egypt's film industry. Inside, a series of self-portraits enable Nabil to comment on his dislocation from his home country (he now lives in New York). Many of Nabil's images are concerned with Middle Eastern identity and it's here that the real strength lies.

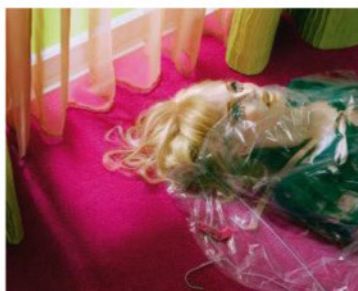


© YOUSSEF NABIL

Miles Aldridge: I Only Want You to Love Me Rizzoli £46.50

FASHION photography is often accused of superficiality and the objectification of its human subjects. On the surface, it would appear that British photographer Miles Aldridge reinforces this idea, although dig a little deeper and there is more at play. Many of Aldridge's models carry facial expressions that sit somewhere

between utter ambivalence and somnambulism, a recurring visual trope that sits in stark contrast to the colour-saturated nightmare that surrounds them. It's the dreaminess of the images that's the draw. While Aldridge is not alone in bringing this kind of imagery to the fashion world, he is easily one of the most interesting.



© MILES ALDRIDGE

Pictures from the Real World: Colour Photographs 1987-88 by David Moore Dewi Lewis £15

DAVID Moore's book may be slight (just 32 pages), but it says more in those few images than many photographers are able to say in decades' worth of work. The colour documentary images depict families living in council estates in Moore's home town of Derby. All the images were shot between 1987 and 1988. Calling the collected images *Pictures from the Real World* is a bold statement. These are real people with real lives struggling to keep their heads above water under Margaret Thatcher's Tory regime. The fact that Moore chose to shoot this project in colour is highly significant: at the time, black & white still dominated the documentary aesthetic. Moore's composition and framing are highly unusual – there are big sections missing from significant subjects – but it all works to offer a sense of skewed lives.



© DAVID MOORE



Why Art Photography? by Lucy Soutter Routledge £19.99

IT WOULDN'T be unfair to suggest that many people can feel alienated by the world of art photography. To a few, it can feel beyond the understanding of anyone lacking an art degree.

Photographer, critic and art historian Lucy Soutter begs to differ. Here she holds the reader's hand and takes them on a thoroughly readable journey through the concepts that trouble contemporary photography, such as authenticity, objectivity and seriousness, and fictive documents. These terms may not mean much to you now, but

delve into *Why Art Photography?* and you'll come away with a thorough and clear understanding. What's most appealing is Soutter's use of contemporary young photographers in her examples, keeping the debates within the book relevant. This is not a book about photography *then*, it's about photography *now* and it is truly exciting.

Twentieth Century Colour Photographs by Sylvie Pénichon Getty £39.95

WE'LL never truly say goodbye to film, but as the years move on and our images become pixels drifting in the digital ether, we will of course see traditional methods and processes shift into obscurity. In *Twentieth Century Colour Photographs*, Sylvie Pénichon – conservator of photographs at the Amon Carter Museum of Art in Fort Worth, Texas – provides a genuinely readable and engaging look at the histories behind all the most significant colour processes. Quite how Pénichon has managed to keep these essentially dry and technical subjects so accessible is testament to her firm belief that these methods must always be remembered, referred back to and, if necessary, applied. The book is beautifully illustrated, and some of the images are a real joy, such as the duochrome print of a model smoking a Lucky Strike cigarette. An indispensable volume.

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Living the dream

Three years ago AP reader **Drew Buckley** packed in his day job to take photographs full-time and hasn't looked back. He talks to **Jon Stapley** about the highs and lows of the pro world and the secrets of his success

IT'S THE dream, isn't it? Strike up a conversation with any amateur photographer and they'll probably at least allude to it – the idea of chucking in the nine-to-five job, strapping a camera to our back and making our way in the world with just our photography. So why don't more of us do it? Well, it'll be too hard, it's risky, we might really be no good at photography, and so on. Those are the usual reasons given.

AP reader Drew Buckley probably

had all these thoughts a few years ago, while working at his day job and pursuing photography on the side. His story should be at least somewhat familiar to any amateur photographer.

'My brothers had cameras when I was younger, so I grew up around kit,' he says. 'During my teenage years I got a film SLR and was developing a lot of black & white film at school. Then, once I got a job, I could afford a lot more of these lovely things!'

Red kite
Canon EOS-1D Mark IV, 300mm 1/5000sec at f/6, ISO 1600

This was all well and good, but when the job went (as Drew puts it) 'kaput', suddenly the question of taking photographs for a living became a good deal more than hypothetical.

'I thought, "Well, I've been doing this on the side for a few years, so why not give it a go professionally?";' says Drew. 'And I've been full-time about three years now.'

The venture has been, to put it mildly, a success. Drew now runs popular photographic workshops in his home county of Pembrokeshire that are dedicated to his favourite subject – wildlife. Drew captures birds, beasts, insects and everything in between, and does it with singular style, as you can see on the following pages.

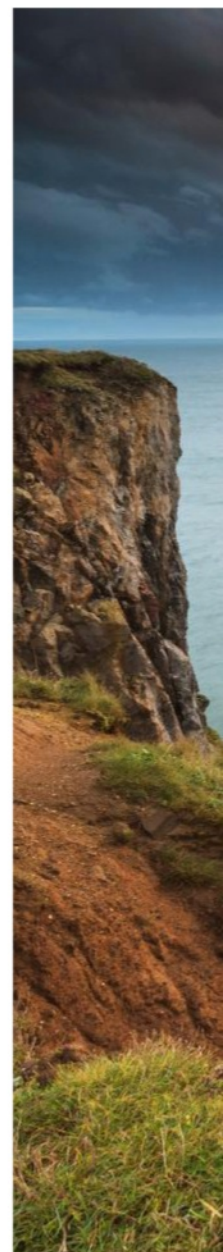
ON THE TRAIL

Learning to operate a camera is, unfortunately, only half the battle when it comes to getting shots like Drew's. In order to be in the right place at the right time, he has had to become well versed in fieldcraft, understanding the movements and behaviours of animals well enough to be able to predict them. To do





Water vole
Canon EOS 5D
Mark III, at 420mm,
1/320sec at f/5.6,
ISO 2000



DREW'S KIT BAG

What you need for wildlife shots

DREW'S camera of choice is currently the Canon EOS 5D Mark III. 'It's the best of both worlds for wildlife and landscape in that it's got the full-frame for landscape and a really good AF for wildlife,' he explains. 'It's not quite up there with the DX in terms of frames per second, but price-wise it's more of a reasonable option.'

Drew uses a 300mm f/2.8 IS lens, which he finds to be more adaptable and versatile than the standard 500mm lens many wildlife photographers opt for. 'It's a bit more handholdable,' he says, 'especially for birds in flight. You're not restricted to a certain shot from a certain distance.'

Drew's accessory tips for budding wildlife photographers are short and simple. 'You definitely need a tripod and a gimbal head,' he says. 'I use a Benro carbon-fibre tripod. They're great for doing any kind of wildlife, especially birds, because you're free to move with them.'



that, he needs the right gear.

'I've got a couple of trail cameras, which the BBC uses,' Drew says, referring to infrared devices used to detect movement of animals in the wild. 'You plonk them out on certain trees where you've seen signs that there's wildlife around, such as scat [droppings], recently dug holes and well-run routes. I even check under barbed-wire fences, as there are usually hairs caught on the wires from where the animal has gone underneath.'

Once that's done, the project becomes more about knowing how to avoid scaring the animal off. Wind direction is key, as many wild animals will have a finely tuned sense of smell and will scamper at the first whiff of a bumbling photographer clutching a Thermos of tea and some cheese sandwiches.

'Knowing the different characteristics of each subject is important,' Drew says. 'As is not sticking out like a sore thumb!'

Of course, with all the preparation in the world, sometimes a shot is down to

luck. Drew recalls a moment that took him completely by surprise.

'I was doing one of my workshops and we were waiting to head over to Skomer Island to shoot puffins,' he says. 'We were just getting shots of coastal birds and swallows flying around when a kestrel flew in and hovered next to us. That doesn't happen often! It was a fluke, really, but it shows how you should always have your camera with you and always have it set up with a fast shutter speed.'

THE BADGER SET

Badgers have rarely been far from the headlines this year thanks to the ongoing question of the controversial cull, and some of Drew's most memorable images are of these fierce and enigmatic creatures.

'We were lucky enough to find a set early on in the spring,' he says, 'and thanks to my trail cameras I found out that there were plenty of cubs and quite a few adults. It was a really active set. That was a main project



**Eilem Stacks,
Pembrokeshire**
Canon EOS 5D,
17-40mm, 3.2secs
at f/16, ISO 100

for me this past spring. I'd spend hours down there hoping that they'd come out just at the last light.'

In capturing the badgers photographically, knowing the wildlife proved absolutely crucial. While Drew was being careful to stay downwind of the badgers to evade their well-tuned sense of smell, he also knew that their poor eyesight meant he could get close.

'On one occasion I was over at another site and a badger was walking right past and it didn't know I was there,' he says. 'If you've got the wind direction right, you're well hidden and you're not moving around, then they'll be a lot easier to photograph than, say, foxes, which are really alert.'

In the mornings, Drew would head over to his trail cameras, which were placed next to the areas where the badgers were most active. Once he'd pinpointed the spot, the task was then simply to set up downwind of them and play a waiting game that could – and sometimes

Top left: Goldfinch
Canon EOS 5D
Mark III, 300mm,
1/1250sec at f/5.6,
ISO 1250

**Above left: Puffin
with sand eels**
Canon EOS 5D
Mark III, 300mm,
1/4000sec at f/4,
ISO 800

**Right: Grey seal
with pups**
Canon EOS 5D
Mark III, 300mm,
1/800sec at f/6.3,
ISO 640





would – last several hours.

'Even though I was documenting them on the trail cameras, there was never a set time when I knew they would appear,' he says. 'It didn't matter what the weather conditions were, as they could come out at any time and it was just about being lucky. Three or four hours would be the average time spent sitting around.'

DREW'S TOP TIPS

So, do you want to be a wildlife photographer? If you're interested in following in Drew's footsteps and getting serious about your nature photography, he has a few tips for AP readers to get themselves up to scratch.

'I think going on workshops helps

Above: Badger

Canon EOS 5D Mark III, 300mm, 1/1250sec at f/4, ISO 2000

Top right: Freshwater West, Pembrokeshire

Canon EOS 5D Mark III, 71–40mm, 2.5secs at f/16, ISO 800

Above right: Osprey

Canon EOS 5D Mark III, 300mm, 1/3200sec at f/5.6, ISO 800

quite a lot,' he says. 'I know that's kind of self-advertising, but I think we learn a lot by talking to people and being out with a camera.'

Once you're out on your own, however, the trick is often to find the animal just as much as photographing it. You don't necessarily have to live in an area as well populated with animals as Drew's – the key is just being alert to the signs of life.

'Whatever piece of land you're on, just get out and have a look,' Drew advises. 'Try to look for well-run tracks and maybe fences where animals have gone underneath. Look for the hairs and the droppings – anything.'

And once you start spotting these things, Drew says, you'll soon learn to see them everywhere – even while out with the dog!

TAKE TIME TO RELAX

Photography is a hobby, and there's no point pursuing a hobby if you don't enjoy it. This is why Drew feels privileged to be able to do what he does. The fact that he can take photographs in what is essentially his own back yard is just another bonus, as he feels it is important to show people what a fantastic spread of wildlife can be seen close to home.

'It's just about showing people what's on their own doorsteps,' Drew says. 'With not too much work, you can visit an area of woodland in your local area, and just sit there and watch the wildlife. Once you've taken a few photographs, you might even find that the stresses and strains of daily life aren't on your mind!' **AP**

Drew Buckley runs regular workshops in and around Pembrokeshire. For details and to see more of his pictures, visit his website at drewbuckleyphotography.com

See your pictures in print

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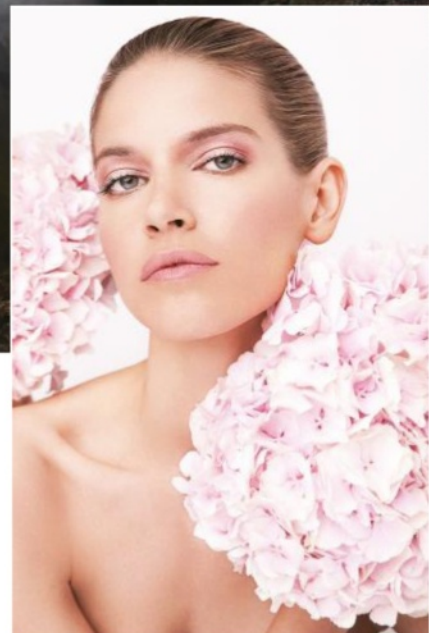
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Calendars and diaries

If you're looking for a photography-based calendar or diary for 2013 you're going to be spoilt for choice. **Oliver Atwell** takes a look at what's on offer

Kittens

£9.99 teNeues, 30x30cm

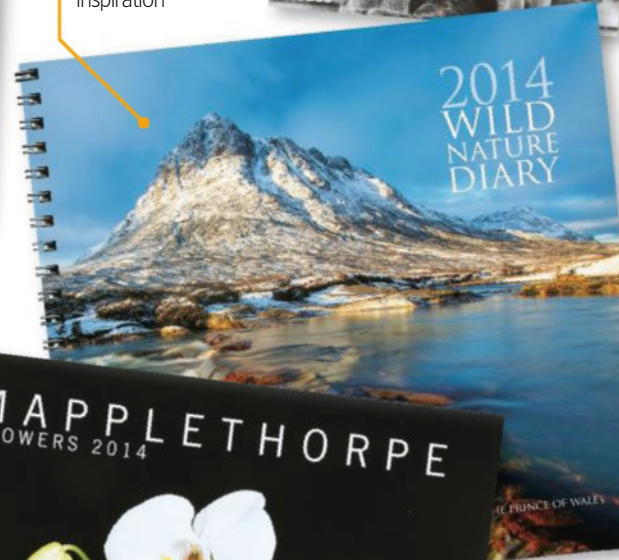
THIS is one for the cat-lover in your life – or potentially an antagonistic present for the dog fanatic driving you up the wall. The monochrome images are genuinely sweet



Wild Nature

£14.99 Northern Light, 20x19cm

THIS nice diary features shots from some of Britain's top nature and wildlife photographers. It's a perfect way to get day-to-day inspiration



Colin Prior

Colin Prior, 58x34cm, £11.99

COLIN Prior presents his stunning panoramic shots of some of Scotland's most picturesque scenes. A truly magnificent set



Vogue

£10.99 teNeues, 22x17cm

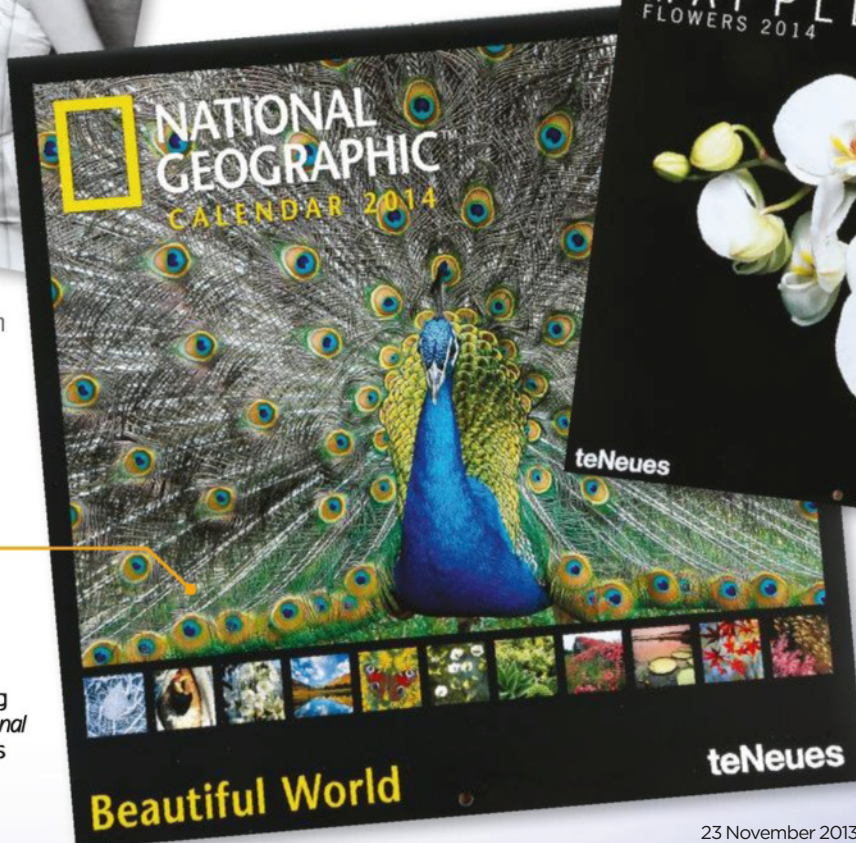
RENOWNED for its iconic and enduring photography, *Vogue* magazine's lavish diary contains some of its greatest images



National Geographic

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ENJOY the breathtaking images from various *National Geographic* photographers in this calendar



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teNeues

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THESE images feature the more innocent side of Mapplethorpe's photography. Regardless, his images of flowers were just as powerful and influential



Wild Nature

Northern Light, 30x30cm, **£11.50**

YOU'LL get more than great wildlife images here. Each month has informative and engaging captions to help you with your own wildlife photography



London

Taschen, 23x17cm, **£11.99**

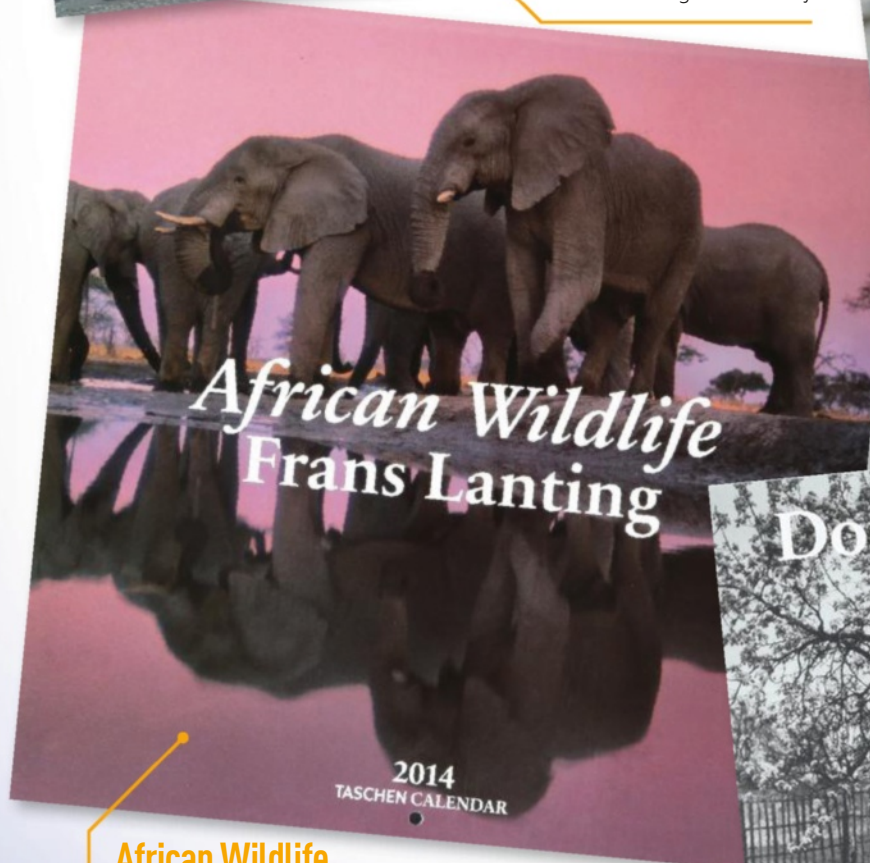
OUR CAPITAL has been photographed endlessly and here Taschen brings you some of the best images in this diary



Paris

Taschen, 30x30cm, **£9.99**

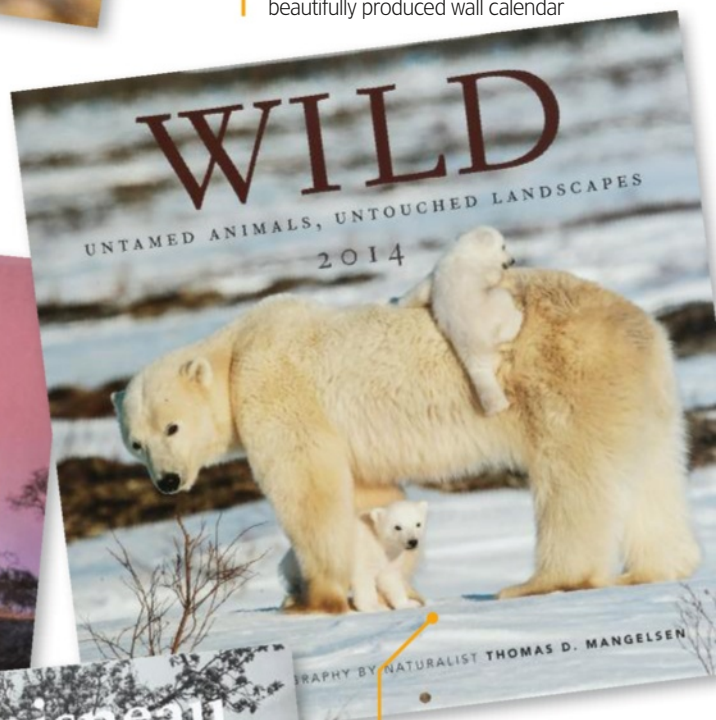
IT'S PRETTY difficult to take bad photos of Paris, as we can see in this beautifully produced wall calendar



African Wildlife

Taschen 30x30cm, **£9.99**

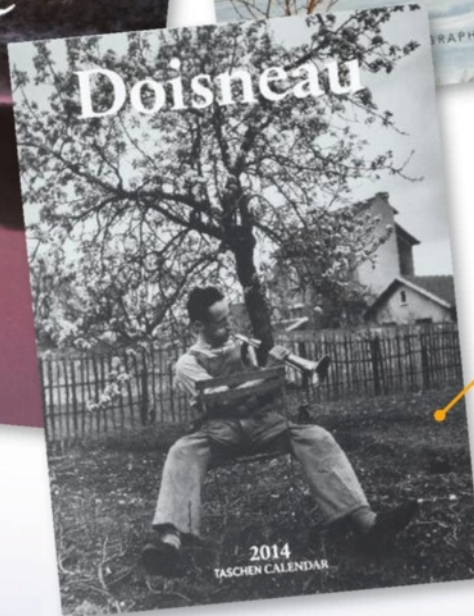
MASTER of wildlife photography Frans Lanting presents some of his most captivating images taken during his time in Africa



Wild

Universe, 30x30cm, **£9.99**

IF YOU don't know the wildlife photography of Thomas D Mangelsen you're missing a treat. His images are truly extraordinary



Doisneau

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‘View from the City Hall Tower’

Richard Peter's photograph captures the utter devastation of the German city of Dresden at the end of the Second World War, writes **David Clark**

IN FEBRUARY 1945, the war in Europe was reaching its final stages. The Allies were advancing on all fronts and German resistance was weakening. On 4 February, Winston Churchill, Franklin D Roosevelt and Joseph Stalin met at the Yalta Conference in the Crimea to discuss the reorganisation of post-war Europe. It was only a matter of time before Berlin would fall and the war would be over.

With the aim of accelerating the German surrender, Allied commanders decided to bomb Berlin and other cities such as Dresden and Leipzig. This action, it was argued, would hamper the German troops' organisation and movement, paralyse transport and communication systems, and aid the Soviet offensive.

Dresden, Germany's seventh largest city, had largely escaped bombing until this stage of the war. Nicknamed 'The Jewel Box' and 'Florence on the Elbe', it was renowned for its wealth of artistic treasures, and the baroque and rococo architecture of the historic city centre.

However, the Allies targeted Dresden because it also contained more than 100 factories employing 50,000 workers supporting the German war effort, as well as being an important communications centre.

From 13-15 February, the Allies carried out a series of ferocious aerial attacks on the city. Official figures stated that 722 British and 527 American bombers dropped 2,431 tons of high-explosive bombs, followed by 1,475 tons of incendiary bombs that created a huge and deadly firestorm.

The city was almost completely destroyed. Up to 25,000 people were killed, many of them women and children refugees who were in Dresden to escape the Soviet advance.

When the photographer Richard Peter (above right) returned to his home in Dresden in September 1945, following release from a prisoner-of-war camp, he found it in ruin.



© SUB DRESDEN/DEUTSCHE FOTO THEK

Richard, born in 1895, had been a photographer for most of his working life. He was a member of the Communist Party of Germany in the 1920s and early '30s, and had worked for left-wing newspapers and magazines. When the Nazi Party came to power in 1933, he was barred from working as a photojournalist. Instead, he worked as an advertising photographer until being drafted into the German army.

His house, like thousands of others, was destroyed in the bombing raids and along with it his entire photographic archive and equipment. He later described what he saw as he arrived back in the city.

'When I emerged from the skeleton-like train station,' he wrote, 'my eyes wandered over a desert of grotesque ruins, wrecked houses and towering stumps of junk. Over there, where the chaos of unending debris was lost in the grey haze, between the torsos of what remained of staircases and eerie towering chimneys, back there was the grave of all efforts



© SUB DRESDEN/DEUTSCHE FOTO THEK/RICHARD PETER (SEN)







Visitors overlook the city of Dresden from the observation deck of the City Hall Tower during post-war reconstruction

© SUBROBIS/UNTSCH/ETHO/REINHARD PETERSEN

'Thousands of pictures were part of single-minded and tireless work. At the time, I did not know what would come of them'



from decades of my life.'

Using a borrowed Leica, Richard began to document the ruins of the city and continued this work for four years, shooting thousands of images. A selection of the results was published in his 1949 book *Dresden, eine Kamera klagt an* (*Dresden: A Camera Accuses*).

The book begins with a few surviving photographs of the peaceful pre-war city at night, followed by photos of the ruins of the shattered city. Then there are horrifying images of the dead, many of whom were suffocated by the lack of oxygen during the firestorm and later found in underground shelters. Finally, there are images of the city's post-war reconstruction.

One image from the book stands out as encapsulating Dresden's destruction. It was taken on a sunny day in September 1945 after Richard had climbed to a vantage point high on the City Hall's 18th century clock tower (see pages 50–51).

Richard shot other images from the tower showing the scale of the destruction, which are powerful in themselves. In the foreground of this image, however, is a sculpture overlooking the city that represents 'Goodness'. The image derives its power from the contrast between the idealised sculpture holding out a hand towards the city, and the stark reality of the devastation below.

Other photographers followed Richard and shot the ruined city from the same vantage point, but he was the first. The

book in which the image appears sold in large numbers in Germany. He later commented, 'Thousands of pictures were part of single-minded and tireless work. At the time, I did not know what would eventually come of them.'

'I only knew that in time they would become valuable historical documents and would be used: used as documentation of the time, as symbols of absolute evil and the celebration of infernal triumph, and as evidence of the effects of a megalomaniac and the infected group of disciples who followed his madness.'

The Allies' bombing of the city has remained highly controversial. Critics have argued that the bombing was unnecessarily savage and mainly resulted in the deaths of thousands of refugees as the industrial and military areas on the outskirts of the city were left relatively undamaged.

Supporters of the bombing claim that it was strategically justified as it seriously disrupted the German army's transport and communications systems, further undermined morale and helped shorten the war.

Richard Peter continued to live and work as a photographer in the city until his death in 1977, but his documentation of Dresden in the post-war period was his best-known work. In particular, 'View from the City Hall Tower' became one of the most powerful images to emerge from the Second World War and remains a chilling reminder of its consequences. **AP**

BOOKS AND WEBSITES

Books: Richard Peter's book *Dresden: A Camera Accuses* is currently out of print. More information about the bombing can be found in *Dresden: 13 February 1945* by Frederick Taylor, published by Bloomsbury. **Websites:** More images from Richard Peter's book on Dresden can be seen on propagandaphotos.wordpress.com (search for 'Richard Peter'). Detailed information on the bombings is available on sites including www.wikipedia.org.

Events of 1945

22 January

Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January

Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February

The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

18 March

Berlin is bombed by 1,250 US bombers

12 April

Franklin D Roosevelt dies suddenly from a cerebral haemorrhage and is replaced by Harry S Truman

30 April

As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May

Berlin falls into Soviet hands and soldiers hoist the red flag over the Reich Chancellery

8 May

The end of the Second World War in Europe is celebrated in VE Day

1 July

The Allied occupation forces divide Germany

6 August

The United States drops an atomic bomb on Hiroshima, Japan. Three days later, a further atomic bomb is dropped on Nagasaki

2 September

Second World War officially ends as the Japanese surrender is accepted by Supreme Allied Commander General Douglas MacArthur



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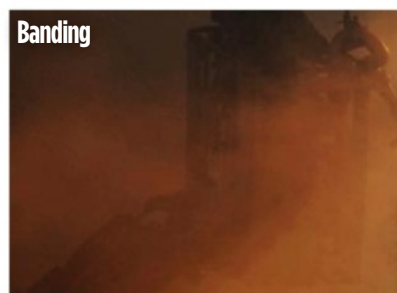
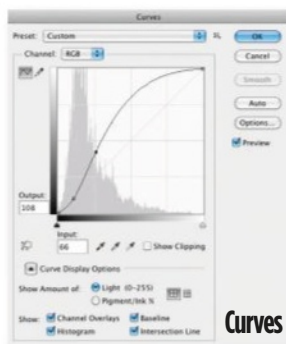
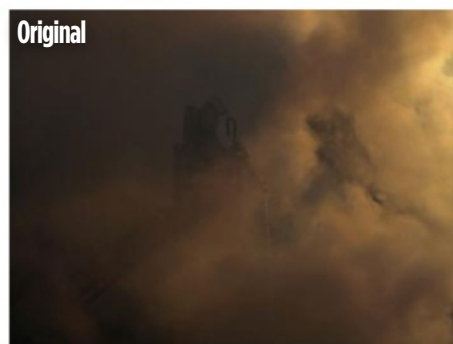
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APappraisal



Expert advice, help and tips from Chris Gatcum



Firefighter Jasna Bozic Olympus E-510, 40-150mm, 1/250sec at f/10, ISO 100

WITH its billowing yellow/black smoke and hardly discernible figure, Jasna's photograph of a firefighter in Pula, Croatia, has plenty of atmosphere and the potential to make a dramatic and exciting image. However, *potential* is the key word here, because I don't think this is the best shot that Jasna could have submitted.

The histogram is a useful guide as to what's going on with the exposure. In this instance, the bulk of the graph is shifted to the left, which is usually an indication of an underexposed or dark image. Here, I think it's the former, and it's not helped by low contrast – everything's just a bit flat. There are numerous ways that Jasna could remedy this, but I'd be inclined to open up the Curves dialogue on this occasion. Setting an anchor point at the lower end of the curve

locks the darkest tonal values, while raising the right side of the curve quite severely boosts the lighter tones.

The difference this makes is significant: the colours are boosted, which intensifies the fiery feel of the shot, and the firefighter is now more distinct. Admittedly, such a radical adjustment also introduces banding into the image, so it is really a question of which result you prefer. I would be inclined to go with the enhanced image, adding some noise/grain to help conceal the banding, although this is a clear example of

'Such a radical adjustment also introduces banding'

where shooting raw and/or getting it right at the time of exposure would have been beneficial. A fuller exposure would have required less extreme adjustment, while the higher bit depth offered by a raw file would reduce the risk of banding. Together, the result would likely be much 'cleaner'.

However, no amount of Photoshop work can overcome the timing of the shot. There was definitely something dramatic happening here, but this image gives the definite impression that we've got to the scene a little too late. The forlorn, drooping hose and pitiful trickle of water are decidedly anticlimactic, and ultimately I feel that this undermines Jasna's image. Without a more 'heroic' figure, it very much looks like an action shot that has been taken *after* the action.



WIN

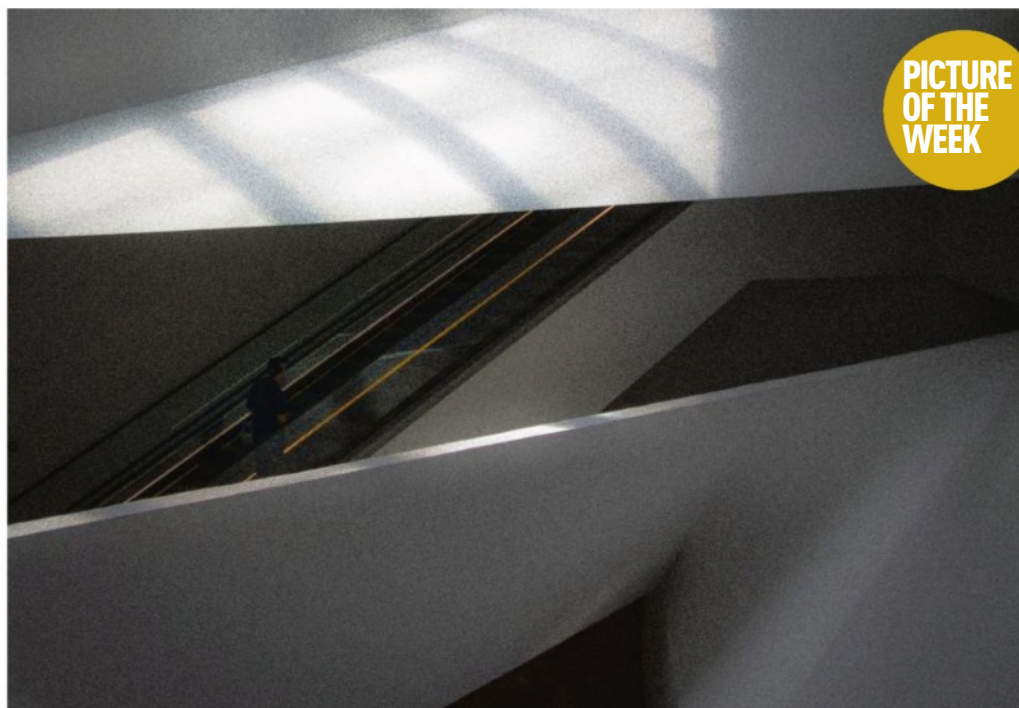
The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

Tel Aviv, Israel Daniel Portnoy Nikon 1 V1, 10-30mm, 1/320sec at f/4.5, ISO 100



THE LOCATION for Daniel's image doesn't sound that inspiring – an escalator at the Tel Aviv Museum of Art in Israel certainly wouldn't be high on my list of 'go-to' destinations. However, it just goes to show that photographic opportunities can be found in the most unlikely of places. What appeals most about this shot is the mystery that surrounds it. Among the opposed diagonals that slice across the frame we have a lone, distant figure riding an escalator, his yellow-edged route the only colour in an otherwise sterile monochromatic world. There are no clues as to where he's going or where he's come from, so he is frozen in time and space.

Indeed, 'space' is quite apt, because if you didn't know where this photograph was taken you could be forgiven for thinking that it was a still from a science-fiction film. Certainly, the monochrome environment has a clinical, futuristic vibe to it, and the elongated opening we are peering through is also reminiscent of cinema's 'letterbox' format – the obviously artificial 'grain' lends it a filmic look as well. The net result is as striking as it is intriguing, which is why I've selected Daniel's image as this week's picture of the week.

Original



After Levels adjustment



Floral study Antonia Ivanova

Minolta AF5000, 35-70mm zoom, Kodak Color Plus film

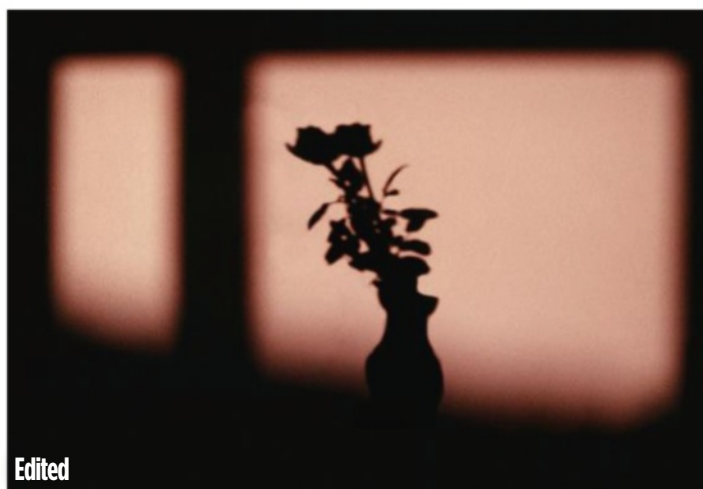
PHOTOGRAPHS don't have to be complex to be successful. Sometimes a simpler approach can produce equally striking results. That's precisely what Antonia proves here, with a minimal, beautifully observed floral still life that was taken using nothing more exotic than a Minolta AF5000 and 35-70mm zoom (which costs as little as £10-£15 today).

Rather than turn her camera on the 'obvious' subject – the flowers in the vase – Antonia has focused on their shadow, which has produced a result that is more atmospheric than a 'straight' shot of the actual flowers would have been. The flowers were, I assume, sitting on a window ledge, and this has created a wonderful contrast between the shadow of the frame and flowers and the lighter walls. Converting the shot to monochrome simplifies things further,

but rather than risk a fairly 'drab' result by sticking with black & white, the image has been given a warm red/brown tone, which is a nice touch.

I have a couple of notes about the image, though. First, the histogram reveals that the blacks aren't truly black, so I would suggest adjusting the shadow slider in Levels to resolve this and prevent the shot from looking 'flat'.

My main criticism, though, is the framing of the shot – although the 'frame within a frame' is a great device, it does look as though the subject has slipped down the photograph. If Antonia had angled her camera down a little more, she could have better balanced the shot by making the black frame at the top and bottom a more equal weight. At the moment, the dark band at the top is quite heavy, and the light patch of wall has been allowed to 'escape' at the



lower right corner.

The flowers have also been allowed to blend into the vertical bar that's left of centre. With a silhouette (which is effectively what we've got here) this isn't ideal – it is always preferable if the subject can be seen in its entirety.

The accompanying Photoshop 'rough' (above) gives an idea of how the image might have looked if it were framed differently. With just a slight adjustment of the camera position and exposure, Antonia's shadow study could have been made stronger still.

SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market. Here we take a look at the best of 2013

The best of six of the best 2013

Over the course of the year we have endeavoured to discover first-rate photographic accessories, and there have been some real standouts. Here **Jon Stapley** looks back over the finest products we saw in 2013



Tiffen ND 3.0

Around £28.99-£103.99

www.tiffen.com

As part of our AP 8 June special on taking your photography to its limits, we looked at 10-stop ND filters, which are vital tools for long-exposure landscapes. While all of the filters impressed us, the new ND 3.0 from Tiffen stood above the competition. Testing the filters for vignetting and colour temperature alteration through the use of an 18% grey card, evenly lit to 3,200K with tungsten lights, we found that the ND 3.0 proved to be very good indeed, with just a little warming of the image compared to the control and barely any increase in vignetting. Compared to other filters like the well-known Lee Big Stopper, which tended to cool the image or introduce more of a marked vignette effect, the Tiffen stood out as a balanced, well-engineered piece of kit. Available in sizes from 52mm to 82mm, the ND 3.0 is an indispensable tool for serious landscape photographers.



Elinchrom D-Lite RX One Umbrella Kit

Around £375

www.elinchrom.com

In our AP 25 May test of entry-level studio flash kits, Elinchrom's D-Lite RX One stood out as a lightweight and compact kit with high build quality and a good range of control options. It includes two Elinchrom D-Lite RX One heads, two light stands, one 85cm white umbrella, one 85cm translucent umbrella, two carrying cases, two 16cm reflectors and a Skyport transmitter. It was one of the lowest-powered kits we tested, but its 100W/s is still more than ample for the needs of most entry-level flash users – certainly more than double that of most hotshoe-mounted flashguns. It is extra portable thanks to a supplied carrying case, and purchase of an additional Wi-Fi module (£174) allows for lighting adjustment control from a PC, Mac, iPhone, iPad or iPod Touch.





Gitzo GH1781QR

Around £240 www.gitzo.co.uk

We tested the catchily named Gitzo GH1781QR in AP 9 February and were considerably impressed by its quality build, which continues the fine Gitzo tradition of solid construction. The head is resistant to damage, and we were pleased to discover that Gitzo's boast of a drift angle of less than 0.1% once the head is locked off was not merely idle. The ball is locked in place by using the large wheel-type knob, and four spirit bubbles within the head make it possible to check level shooting from a number of positions. At 350g, this is a lightweight head, yet with its low gravity centre it is still able to support up to 10kg. While it isn't cheap, we were seriously impressed with the Gitzo GH1781QR.

Benro BRC38T

£114

www.kenro.co.uk

In our AP 31 August roundup of carbon-fibre monopods, we were blown away by the exceptional stability and fluidity of movement in the Benro BRC38T. The secret of its success is a flat rubber foot that pivots around a ball, allowing the angle of the monopod to be altered without any major loss to stability. The 5cm-diameter foot adheres well to hard and soft ground. The Benro BRC38T was also the largest of all the carbon-fibre monopods we tested, its four sections extending fully to 160cm. Able to take a payload of 18kg while weighing a slender 0.55kg itself, the BRC38T is a very difficult monopod to find any fault with and one of the most deserving recipients of our 'Best in the Group' award.

Vanguard Heralder 33

Around £99

www.vanguardworld.co.uk

We had already encountered a few models in the Heralder range from Vanguard and in AP 23 February we were pleased to put the comparatively small Heralder 33 through its paces. It packs in a great number of features, including an innovative fold-away tripod cradle. It's possible to transform the Heralder into a simple satchel thanks to the fact that the laptop case and camera kit compartment are removable. The camera kit compartment itself is especially good, with dividers that can create eight secure sections deep enough to store long lenses. The bag includes a rain cover and separate dedicated pockets for small accessories like memory cards or spare batteries. There's also a quick-access top zip, protected by a magnetic security tab, and a strong, grippy, well-padded shoulder strap.



TriggerTrap

£19.80

triggertrap.com

In our test of cable-release systems (AP 12 October), we loved this exciting gadget that uses a smartphone to trigger a digital camera. The TriggerTrap dongle can be bought on its own or as a kit with a cable to attach the dongle to the camera's cable-release port. A free iOS/Android app allows for connection of the camera to the phone, and there is a wide range of triggering options available. There's standard one-touch triggering and bulb, an intervalometer with presets for certain kinds of time-lapse, such as bulb ramping, and DistanceLapse, which bases exposure intervals on distance travelled (measured via GPS). HDR Timelapse is also available. This wealth of options is the reason TriggerTrap really excels.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax K-3

With its 24.3-million-pixel, APS-C-sized sensor and no anti-aliasing filter, is the K-3 Pentax's best DSLR to date?

AP 30 November

Epson Expression Photo XP-950 printer

We test Epson's ultra-compact all-in-one printer that uses six-colour Claria ink and prints to A3 size.

AP 30 November

Sony Cyber-shot DSC-RX10

Sony's Cyber-shot DSC-RX10, with 20.4-million-pixel, 1in CMOS sensor and Carl Zeiss 25-200mm f/2.8 lens, is put to the test.

AP 7 December

TESTBENCH: SIX OF THE BEST

We test six of the best single-strap mini ballheads and sockets.

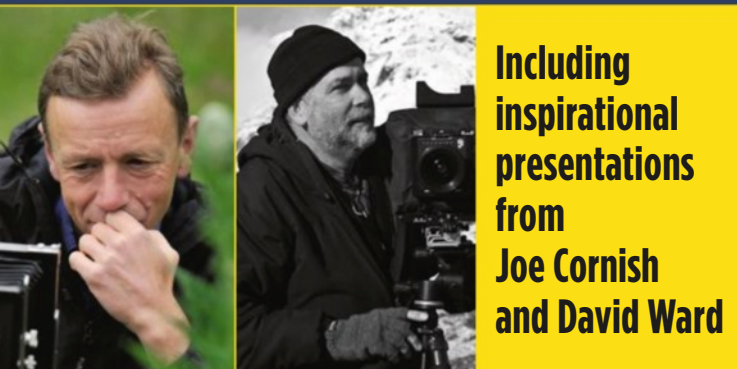
AP 14 December

ONE-DAY SEMINAR WITH JOE CORNISH AND DAVID WARD



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For full details visit www.amateurphotographer.co.uk/landscape or call 0203 148 4326

Christmas gift guide

We see a lot of innovative products at AP, and we've assembled some of the most original, creative or just plain well-made gifts that you can buy for the photographer in your life – or yourself – this Christmas

Delkin Fat Gecko Triple Mount

Around £90 www.delkin.com

A RUGGED alternative to a tripod, Delkin's Fat Gecko mount was this year upgraded from two arms to three. Each arm has a suction cup on its end, which allows the Fat Gecko to adhere itself to non-porous surfaces – so securely, in fact, that when we tested it in AP 7 September we had difficulty prising it off! The three arms have six adjustable points that allow them to be arranged in different ways, and the stable support triangle can hold up to 8lb (3.6kg) of kit. Any travelling or adventurous photographer would benefit hugely from a Fat Gecko in his or her box of tricks.

AP digital edition

£79.99 (1 year)

FOR THE photo-loving tablet owner, why not treat them to a year's subscription to the world's best-selling photographic magazine? Available on the iTunes App Store as well as Nook and Kindle Fire, and Android devices via Google Play, AP's digital edition provides on-the-go access to your favourite source for photographic news, reviews and more.

Harman Gloss Inkjet Baryta Paper 320gsm

From £5 for five A4 sheets

www.harman-inkjet.com

PREMIUM Baryta paper is always in demand for dedicated photographic printers, and a pack of Harman's Gloss Baryta is guaranteed a warm welcome. It produces clean and well-defined prints with excellent tonal quality, as we discovered in our test of baryta papers in AP 13 July – blacks and whites are vividly defined but don't suffer loss of detail, and there's a beautifully smooth transition between the two. The 320gsm weight goes some way as reassurance of the premium quality of the paper. Harman supplies a profile on its website that does the paper justice.





Lensbaby Composer

Street price around £150

www.lensbaby.co.uk

YOU'VE probably seen photographs taken using a Lensbaby Composer, and now that they are available at a more reasonable price there's never been a better time to pick one up as a gift. The Lensbaby Composer is essentially a ball-and-socket barrel with a 50mm f/2.8 lens installed in the front. By rotating the ball you can adjust the position of the lens to make images with creative bokeh. It's particularly well suited for creating portraiture with a difference, vividly drawing a subject right out of the frame, but really you can find uses for it in practically any genre of photography.

Stealth Gear Extreme Photographer's Jacket 2

£259.95 www.marchwood.co.uk

THIS upgrade of Stealth Gear's famous Photographer's Jacket is a heavy number, but it boasts superior protection from the elements. The forest-green outer shell is formed of polyester micro suede, with a DuPont Teflon treatment to repel dirt and water. Two expandable lens pockets provide extra carrying capacity, and padding on the shoulders prevents a camera strap from slipping. Plenty of side zips allow quick access to gear, and the reinforced patches are engineered to be both windproof and breathable. Stealth Gear has thought of plenty of useful features to go on the inside, with a mobile phone pouch, pen-holders and even credit-card slots. The outdoor photographer couldn't ask for a better companion.



Limited-edition Ricoh GR

£700 www.ricoh-imaging.co.uk

RICOH recently unveiled a special edition of its fantastic Ricoh GR compact camera. On a limited run of just 5,000 units, the special-edition camera boasts all the features of the standard GR, including a 16-million-pixel APS-C sensor and 18.3mm (28mm equivalent) f/2.8 lens. What's different is that the magnesium-alloy body is now finished in green wave-tone high gloss, and the camera sports an ebony wood-grain hand-grip. The limited-edition Ricoh GR also comes with a few bespoke accessories, including a lens hood and leather case and strap.



Manfrotto 054 magnesium ball head with Q6 Top Lock quick-release plate

£209.95 www.manfrotto.co.uk

ONE OF our favourite accessory releases from this year was Manfrotto's Q6 Top Lock quick-release plate, compatible with all Arca-Swiss plates and systems. The Q6 allows the plate to be loaded from the top rather than slid in from the side, and uses a spring-loaded safety pin to keep it in place until the user pushes in the plastic release button. Here you can get it with one of Manfrotto's reliable magnesium-alloy ball heads – the 054 is a hefty number (0.7kg), which is especially good for level panning. It's big, it's got a smooth rotating action and it's secure, which is all you really need from a good-quality ball head.



Harman Titan 5x4 pinhole camera

Around £165 www.ilfordphoto.com

A FUN kit for the hands-on DIY photographer, this product from Harman gives you a pinhole camera with a few modern extras, such as an accessory shoe, a spirit level and an exposure calculator. The camera is ruggedly built to withstand outdoor conditions, which means you can take it out and about for some beautiful pinhole shots of the countryside. Be warned, though, as the 20min-long exposures may see the light changing rapidly. The camera can expose onto film or photo paper, and it comes with a few 5x4in sheets of paper, in different varieties.



Adobe Creative Cloud Subscription

£169.99 for three-month pre-paid membership (PC World)

www.adobe.com/uk

AS ADOBE surges ahead with the new model for its creative tools, membership for Creative Cloud is becoming more and more desirable. Why not give someone the chance to try it themselves? A membership plan includes access to the CC version of Photoshop, Illustrator, Dreamweaver and Premiere, as well as integration with the Behance ProSite for photo organisation and a host of options for syncing files with the cloud. A three-month membership is the perfect way to let someone get to grips with the service and work out whether it's for them.

Panasonic 20in Toughpad 4K tablet

Around £4,500 www.panasonic.co.uk

PANASONIC created a world's first with this enormous tough tablet – a 20in monster with a 3840x2560-pixel-resolution screen and a 4K display. Designed for professional architects and artists, the 4K Toughpad weighs around 2.3kg or 2.7kg, depending on whether you go with the Standard model or the larger Performance version, which comes with an extra 4GB of RAM. The 230ppi display shows images with a beautiful crispness and allows you to zoom in with instantaneous clarity. It comes pre-loaded with Windows 8.1 and supports Panasonic's wireless Electronic Touch Pen. Here's hoping you've been very good this year.



Billingham messenger bag

Around £309 www.billingham.co.uk

BRITISH-MADE Billingham bags have a long-established reputation for craftsmanship, reliability and an instantly recognisable look. The 307 continues in much the same tradition, with traditional styling and a high standard of quality that continues to its tough 'FibreNyte' exterior. It's comfortable thanks to a padded strap and convenient thanks to the quick-access buckle that secures the top flap. The space inside accommodates a DSLR, lens and several flash units, with padded dividers to keep everything safe.





Sony QX10

Around £170 www.sony.co.uk

ANNOUNCED a few months ago, the Sony Cyber-shot DSC-QX10 redefined the possibilities of smartphone photography. Essentially a lens-style camera, the QX10 uses a smartphone as its rear screen, connecting via Wi-Fi and allowing the user to control its functions using his or her phone's touchscreen. Although it can be physically attached to a phone via spring-loaded clips, it doesn't have to be, and this opens up a range of possibilities. Less expensive than its bigger brother, the Cyber-shot DSC-QX100, the QX10 is a fantastic gift.

Waterproof ARWP Aspira Andy Rouse Smock

£310 www.paramo.co.uk

PARAMO has teamed up with wildlife photographer and AP alumnus Andy Rouse for a range of outdoor clothing for photographers. Among these limited-edition items is the waterproof smock – a premium protective garment for the photographer out in rough conditions. It's got maximum freedom of movement thanks to articulated shoulders and sleeves, as well as vents in the arms for temperature control, and the Nikwax Analogy Waterproof fabric provides peerless weatherproofing. Best of all, every Andy Rouse garment sold contributes to the Aspira fund, which benefits wildlife and habitat projects around the world.



Buffalo Ministation Thunderbolt Portable SSD

From £205 www.buffalo-technology.com

LOOKING for blinding data-transfer speeds? The Buffalo Ministation Thunderbolt is a portable solid-state drive designed to improve system performance. The Ministation achieved blistering write speeds of 263MB/s and equally blistering read speeds of 289MB/s when we reviewed it earlier in the year – blowing away the other drives on test in terms of pure speed. It's available in a 128GB capacity or as a more expensive 256GB version. Although the Buffalo drive's USB 3.0 connection will work with PCs, the Thunderbolt connection is configured for a Mac, making this perfect for the dedicated Mac user.



Manfrotto 190XPR03 tripod

£184.95 www.manfrotto.co.uk

WE REVIEWED the latest tripod from Manfrotto in AP 16 November, but it impressed us enough to make it into this gift guide. We know what to expect from a Manfrotto tripod and the new 190XPR03 delivers – the superb build quality delivers premium stability and a durable frame. It's got a newly redesigned central column, leg locks that can be released simultaneously in one movement and an Easy Link connector for mounting extra accessories. It is available in aluminium or carbon fibre, and we'd happily recommend either.

Ollclip 3-in-1 iPhone lens

£59.95 www.ollclip.com

GIVEN the enormous popularity of the iPhone camera as a photographic tool, it's safe to say that you probably know an iPhoneographer. If you're tasked with buying a present for one, the Ollclip 3-in-1 phone lens is a pretty safe bet. It's a quick-connect device that is ready to use as soon as you simply slide it onto the iPhone's camera. The three lenses comprise a fisheye, wideangle and macro, all cleverly contained in the single body, with the wideangle stashed beneath the fisheye. The 3-in-1 is also now compatible with the new iPhone 5C and 5S.



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Jason Whitehead
Safari-guide.co.uk



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AskAP

Let the AP team answer your photographic queries

REMOVABLE FILTER

Q Why is it not possible to have an anti-aliasing filter in a camera that can be put in front of the sensor and removed when necessary at the touch of a button? Surely this would give the best of both worlds, with one camera for all occasions. I used to have a Tamron 17mm lens that contained filters in the body of the lens that you selected by rotating a dial, which was really convenient. If I've thought of a novel idea, let me know and I'll patent it! **Philip Kay**



A It's an interesting idea, Philip, and one that would potentially solve a lot of the 'with anti-aliasing filter or without anti-aliasing filter' discussions. Unfortunately, it appears that Nikon has beaten you to it, and if you visit the Nikon Rumors website you will find an article detailing a 2011 patent application for an in-camera optical low-pass filter that can be turned on or off (nikonrumors.com/2011/05/21/nikon-patent-for-onoff-optical-low-pass-filter-olpf.aspx). As with your

Tamron lens, the design suggests a filter array that is rotated in front of the sensor, offering variable levels of anti-aliasing.

The patent application came just ahead of the launch of the company's D800/D800E pairing, suggesting both were being developed concurrently. I guess we'll just have to wait and see whether this technology is offered to appear in a future camera offering, or whether dual-camera models become the way forward if the filter/no filter trend continues. **Chris Gatcum**

AGFA PROCESSING

Q I have recently acquired an old Pentax Spotmatic camera, which had a part-used Agfa CT18 cassette in it that I would like to have processed. I understand that this film requires a different process to other colour reversal films, and Agfa discontinued it in the 1980s. The only UK service for CT18 that I have been able to find on the internet is www.processc22.co.uk, but it appears that the company's website has not been updated since December 2011, the telephone number is not recognised and no

one has responded to my email. Can you suggest an alternative processor for this film? **Tony Peacock**

A You're quite right that Agfa CT18 requires a process unlike any other, and that the relevant AP-41 process was discontinued by Agfa in the early '80s, so my first question would have to be just how badly do you want to have the film developed? If it is simply idle curiosity as to what someone else has photographed through the Spotmatic's lens, then I would suggest you forget about it because it's

CT18 film was discontinued by Agfa in the 1980s



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

likely to be a long and expensive process with potentially no reward. However, if you believe these are once-in-a-lifetime shots, or know they are photographs with some significant meaning, then by all means feel free to pursue this – just be aware that when it comes to processing old film (especially something this old) there are no guarantees.

If you do decide to proceed, there are three companies that are always linked to old film processes and processing. These are Process C22 (in the UK), Rocky Mountain Photos (Colorado, USA) and Film Rescue International (Indian Head, Canada). I haven't dealt with any of them myself, but positive anecdotal evidence and a comprehensive website would point me in the direction of Film Rescue International (www.filmrescue.com). The company doesn't 'charge for still films that turn out blank,' which means it has an added incentive to get a result from your film.

Be warned, though, if something is revealed on your film (and don't forget that 'blank' and 'low quality' are not the same), the price could rise quite rapidly. European orders are charged in euros, and to start with you'll be looking at €24-36 (about £20-£30) for processing (depending on the number of exposures), which includes a 'social media-sized' (864x576-pixel) digital image that is really only for proofing purposes. If you want a 'large size' (10x8in at 300ppi) digital image file, then these are charged at €0.99 per image, or €2.25 per image if you also want 'hands-on retouching' performed. Factor in return shipping of your film (€14), sending it in the first place and VAT, and you could easily be spending the equivalent of £50 or more. Whether it's worth it or not will largely depend on just how important the images are on this part-used film.

Chris Gatcum

PRINT-HEAD SOLUTION

A I have just read your response to Trevor Doyle who suffered print-head problems with his Epson Stylus Photo R2400 printer (Ask AP, AP 26 October). I have a vintage Epson Stylus Photo R300 that suffered the same problem about two years ago. That's no problem, I thought, but while a head replacement was possible, it was about the same cost as a new printer.

So instead, I removed the ink cartridges, followed by four screws that removed the cartridge carrier. This gained access to the next layer, and steady scrubbing with kitchen roll and washing-up liquid in hot water followed. A clean piece of kitchen roll was

AP GLOSSARY

Codec

The word 'codec' is short for 'coder-decoder' (or 'compression-decompression') and is used to refer to a program that is designed specifically to encode (write) and/or decode (read) a certain file type, be it a digital image, video or audio file. The easiest way of understanding it is to think of a codec as an 'interpreter' that sits between the file and the computer, translating the data in the file into something

that the computer can understand.

For the most part, codecs are rarely seen or dealt with. Computer operating systems have common codecs pre-installed, so your computer can work with a host of file types straight out of the box. Also, whenever you install new software, any specific codecs that it requires are usually installed alongside it.

However, you may sometimes find that your computer doesn't work as expected with a certain file type: perhaps failing to display a preview, for example, or simply not knowing what to do with the file. In this instance, it may well be that you need to find and install an additional codec to 'translate' the relevant information.

then used to mop up the murky coloured puddle that had appeared and, yippee, a working printer!

The time spent was about 15mins, and the cost was just four sheets of kitchen roll and a dash of detergent. Two years later the printer is still running perfectly, so the moral is when you're in a no-lose situation it sometimes pays to get reckless!

Mike Rignall

A I'm with Mike on this one – if there really is nothing to lose, why not loosen a few screws to see what you can find? Sometimes you might find that your efforts are in vain, and you simply end up with a pile of smaller, equally redundant pieces, but on other occasions you may discover that your seemingly 'dead' item can be reanimated with little more than a clean. Of course, it's worth reiterating that this is *only* recommended if an item is otherwise destined for recycling.

Chris Gatcum

CONVERTING FILES

Q I understand the concept of DNG files, but am now faced with using them (very annoyingly) to convert my Sony ARW files, as I find Sony's own raw converter (Image Data Converter) very slow to use.



There is a codec available from Ardfry Imaging that is compatible with Windows 8

At the moment, I use Adobe DNG Converter to produce DNG files from the ARW files and I include JPEG previews. My problem is then being able to see thumbnails of them because Windows File Explorer will not show them, and neither will Windows Gallery or Photos. Sony's IDC will not show them, either, and while I can see them in Photoshop Elements 10's Editor it will only show an individual selected file, not a collection. I have to go via Elements' Organiser to see them collectively, which makes my 'housekeeping' (just moving the files to relevant folders and drives) additionally tedious. Can you help?

Andrew Herbert

A If you want to view DNG file thumbnails in Windows (Explorer, Gallery and Photos) you need to make sure you have a 'DNG codec' installed. As outlined in this week's *Glossary*, a codec is a program that simply makes sure that a specific file type can be read and/or written. Adobe produces a DNG codec for Windows (the latest version is Adobe DNG Codec 2.0) that can be downloaded for free from its website, but the stated system requirements only lists Windows 7. However, for \$19.95 (about £12.50) there is a codec available from Ardfry Imaging (www.ardfry.com/dng-codec) that is compatible with Windows 8 – a free trial is available, so you can see if it does everything you want or need it to.

Even with the relevant codec you will still be wedded to a workflow that involves converting raw files from ARW to DNG – is this what you want? If not, then perhaps it's time to upgrade to Elements 12. It is highly likely your camera will be supported by the newer version of Elements/ACR, and downloading the free 30-day trial of Elements 12 from Adobe's website will quickly confirm this. As much as I dislike the idea of people being 'forced' into upgrading software because they've decided to buy a new camera, in this instance it may be the path of least resistance, allowing you to do away with the DNG files altogether.

Chris Gatcum

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Panasonic

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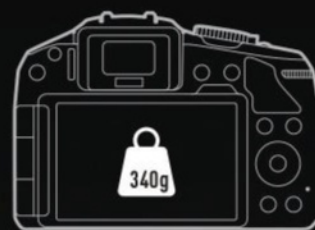
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Vs

LUMIX G

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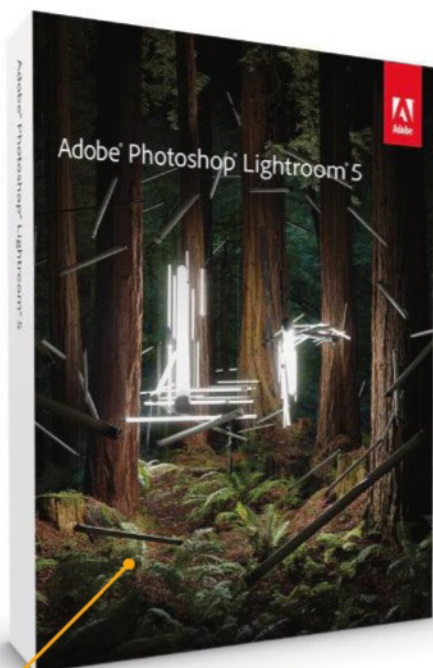
CHANGING PHOTOGRAPHY **G**

See how LUMIX G punches above its weight at panasonic.co.uk/lumixg

*Similarly priced DSLR vs. LUMIX G6, correct as at 14/06/13.

The essentials

They may not be flashy, but they get the job done. Here are our picks for the items that no photographer should do without



Adobe Photoshop Lightroom 5

£57.64 (upgrade)
£102.57 (new) (RRP)

www.adobe.com/uk

ADOBE'S raw-editing and image-cataloguing software continues to go from strength to strength. The latest version introduces some significant new features, such as localised Patch and Healing Brush tools, and an automatic perspective and straightening correction. Combined with the existing colour and contrast editing, noise-reduction, sharpening and lens-correction tools, Lightroom 5 is one of the most comprehensive raw-editing packages available.

But it isn't just about editing images. Lightroom 5 can also help to organise your images into folders, libraries and collections, and you can create slideshows, websites and books all from within the software. It is also worth noting that Lightroom isn't just for raw files; you can also edit JPEGs and TIFFs. In fact, unless you plan to do very heavy retouching or add graphical elements to your images, Lightroom 5 may be the only image-editing software that you need.

Hähnel UniPal Plus Universal Charger and Hähnel Extreme Batteries

£24.99 (charger)
From £39 (batteries)

www.hahnel.ie

ALTHOUGH batteries may not be the most exciting accessories you can purchase for your camera, they are essential. Having a backup battery can extend the time you spend out shooting, which is particularly useful when away from home. Hähnel Extreme batteries are great for travelling as they can survive the odd drop, as well as being able to work in low temperatures.

In addition, the Hähnel UniPal Plus Universal Charger is claimed to charge nearly all lithium-ion batteries from various digital cameras. It can also charge two Ni-MH AA/AAA batteries at a time. If you have different cameras with different batteries, this is a great charger to take on your travels, as it includes UK, EU and 12V DC car-plug adapters – not to mention a USB socket for charging your compact camera, tablet or smartphone.



Hüfa The Strap

£29.99 (SRP)

www.johnsons-photopia.co.uk

THE HUMBLE camera strap is an often overlooked accessory, but the right strap can make a real difference if you are carrying your camera around all day. Hüfa's The Strap is one such product. It is worn as a sling across the body rather than around the neck, which means that the shoulder, not the back of the neck, takes the strain. A movable cushioned pad provides some welcome extra support and comfort. The strap also comes with a clip-on lens-cap holder, so hopefully you'll never again lose your lens cap.





Visible Dust Mini Quasar Sensor Loupe and EZ Sensor Cleaning Kit

£54.99, £15.99

www.visibledust.com

A SMALL supply of sensor-cleaning products can be a godsend when you find a stray piece of dust on your sensor. Luckily, there are numerous products to help, including the EZ Sensor Cleaning Kit with green Vswabs, Smear Away solution and sensor brush. The brush is simply used to sweep away larger particles, while the swabs can be used with the supplied solution to clean more stubborn marks from the sensor. Making it easier to do all this is the Mini Quasar Sensor Loupe, a magnified lens with four LEDs that make it easier to see dust on the sensor and apply targeted cleaning.



Lexar memory cards

various

www.lexar.com

AS CAMERAS get more powerful, the performance of memory cards increases. If you are using old memory cards, this Christmas may be a good time to upgrade, particularly if you are getting a new camera too.

The latest Lexar CompactFlash cards come in capacities ranging from 16GB to 128GB and are capable of a 1000x or 150MB/s minimum read speed. This means that when it comes to getting information from your camera to a computer, it won't take long to get hundreds of images transferred. Write speeds are also very fast, which is great for shooting bursts of images or capturing video footage without any loss of data.

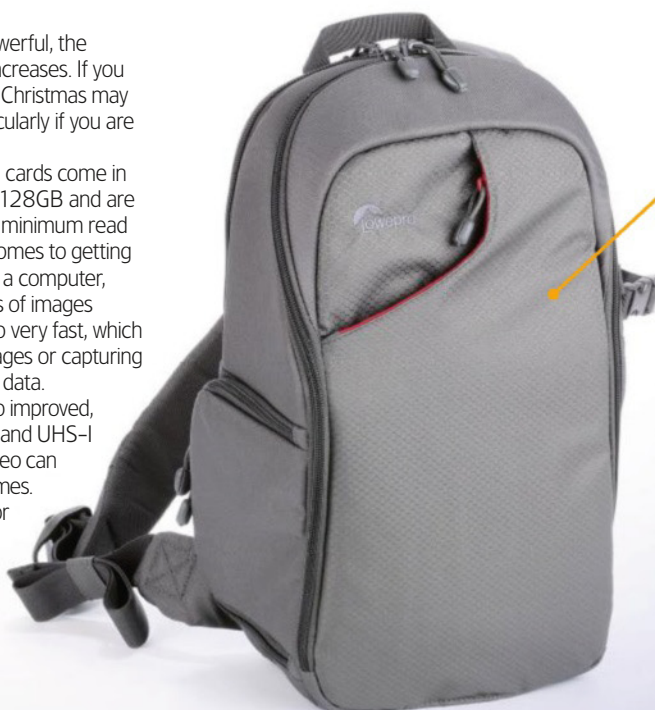
Lexar's range of SD cards is also improved, with a 600x 90MB/s read speed and UHS-I compatibility to ensure 1080p video can be captured without dropping frames. The SDHC cards come in 16GB or 32GB capacities, while the SDXC cards are available in 64GB, 128GB or an incredible 256GB capacity. If you buy one of these cards, it will be a good few years before you need to buy another!

Rogue Universal Gel Kit

£26.99

www.daymen.coc.uk

FROM correcting the white balance of different types of lighting, to adding a splash of colour to your images, a simple lighting gel used over a flashgun can make a big difference to your photographs. As we discovered in AP 9 March, you can even create different shades and colours by altering the power of the flash, or combining different gels together. If you are looking to experiment with lighting gels, then the Rogue Gel Kit is a great option. It contains 20 lighting gels, all pre-cut to fit over the head of a flash, and a thick rubber band to hold each gel in place.



Lowepro Transit Sling 250 AW

£82

www.lowepro.com/intl

EVERY photographer needs a camera bag, and if you are looking for one this Christmas why not try the Lowepro Transit Sling 250 AW, which was awarded 'best in group' in our test of sling-style backpacks (AP 22 June). The bag is spacious enough for pro kit without being overly bulky, making it ideal for hiking or city breaks.

Velcro dividers are used to separate the main compartment into two sections. This allows the bag to be opened just halfway, if so desired, allowing you to take items you may need from the top of the bag while keeping camera gear in the lower half hidden from prying eyes.



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READER HOLIDAY

PHOTOGRAPH CANADA'S NORTHERN LIGHTS AND THE ROCKY MOUNTAINS



Your photo guides will be landscape photography expert **Jeremy Walker** and *What Digital Camera* editor **Nigel Atherton**

Join us on a bespoke photo tour to Canada, accompanied by photo experts and a local guide for an opportunity to view and capture the breathtaking Aurora Borealis, or Northern Lights, and the Rocky Mountains' natural wonders. This is a tremendous-value, interest packed, escorted photo tour.

First, you'll fly west to Calgary,

gateway to the Rocky Mountains, and spend two nights in Banff. You will have time to capture images and benefit from inspiring advice for achieving amazing photos. There will be optional-extra excursions too! Then, you'll journey by coach past beautiful Lake Louise and along the Icefields Parkway into Jasper National Park, to stay overnight in Jasper. From here, you'll journey east to Edmonton, Alberta, the frontier trading city built on the banks of the North Saskatchewan River, then go north to remote Fort McMurray. Here, beneath the 'Auroral Oval', there's an excellent chance of being able to capture the heavenly spectacle, as well as the opportunity to enjoy some 'wilderness activities'

and to visit the Athabasca Oil Sands Discovery Centre. Finally, you'll visit the monumental West Edmonton Mall, before you fly back.

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Full itinerary: www.amateurphotographer.co.uk/Canada

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Full T&Cs available at www.amateurphotographer.co.uk/Canada



Novelty gifts

If you are struggling to find a present, **Jon Stapley** has some suggestions for creative photography-related gifts that you may not have thought of, from stocking-fillers to bank-breakers

Camera Cufflinks

£12.66 with no box,
up to £21.16 with box
www.hotcufflinks.co.uk

THESE camera-styled metal cufflinks have a lovely level of detail, with dials and buttons for settings carved onto the 'top-plate', a little shutter button and even clear plastic in the 'lens' for that authentic look. They're available on their own or with a range of boxes – if you pay a few pounds extra, you can even have one engraved.



Camera Pen

£5 shop.tate.org.uk

THIS £5 camera pen is a perfect stocking filler from the Tate Modern shop. The model camera mounted on top, which to our eyes looks thick enough to be a medium format, flashes and makes shutter sounds when pressed



The Egg Carton Film Case

\$20 (around £12.40) or \$49 (around £30.40) with three rolls of film

www.photojojo.com/store

IF A FILM photographer needs somewhere to keep those rolls of 35mm, this case designed by Japan Camera Hunter and available on Photojojo should suit them perfectly. The sturdy plastic case holds ten rolls of 35mm and has a snug-fit lid to block out light and dust. It's available on its own, or for a little extra you can get one pre-loaded with three rolls of film: Fujicolor Natura, Rollei Redscale and Ferrania Solaris.



Novelty gifts Christmas



Film Roll Salt and Pepper Shakers

\$15 (around £9.40)

www.photojojo.com

EXACTLY what they sound like, these salt and pepper shakers are made of plastic, stand 3.5in tall, and are shaped and labelled like film canisters. Part of the extensive Photojojo range of photography-related items and gifts, the shakers are another perfect stocking-filler.

What the Duck Books and Plushies

\$20 (around £12.50) www.whattheduck.net

AARON Johnson's comic strip *What the Duck* has been a hugely popular addition to the pages of AP for some years now. If you know someone who enjoys Aaron's satirical take on the world of professional photography, there is a huge range of merchandise from the strip in his online store. Particularly popular are the Plush versions of the main characters and, of course, the books of the strips, the third of which has been recently released. Buy soon to get your hands on the limited-edition 'Intern' Plush (green duck).



Camera Pencil Sharpener

£18 shop.tate.org.uk

ANOTHER gem from the Tate Modern shop, this pencil sharpener shaped like a twin-lens reflex camera is another great gift for vintage-camera lovers. The lower lens masks a tray that collects pencil shavings, and a dial on the rear handle provides an adjustable sharpness function. At 10x11x7cm, it's a decent size and makes for a fun retro addition to a desktop.



BRIEFE BARROT, SPAIN, 1971 © TERRY O'NEILL

Photographic Prints

FOR A present steeped in photographic history, why not investigate vintage prints? London's Proud Gallery has accumulated a huge collection of photography from the worlds of music, sport, film and more, from photographers such as Terry O'Neill, Brian Duffy and David McCabe. Portraits of stars like Mick Jagger should appease rock-hounds, and there are even a few of great photographers like Bill Brandt and Ansel Adams. Prices range from less than £100 into the thousands. Head to www.proudonline.co.uk to take a look.



ALDOUS SANE CONTACT SHEET, 1973 © BRIAN DUFFY

Dodge & Burn T-Shirt

\$29 (around £18)

www.dodgeandburn.com

THE WIDE selection of T-shirts from Dodge & Burn should be a sure bet for a vintage-camera lover. Dodge & Burn takes the inspiration for its designs from classic cameras, such as the Canonflex 35mm film SLR, Leica IIIc, Hasselblad – you get the idea.

Autographer

£299 www.autographer.com

THE WORLD'S first 'intelligent wearable camera', the Autographer may seem like a bizarre concept, but it could make for an entertaining novelty gift. You wear it around your neck, and it takes pictures continually, creating a sort of photo diary of your day-to-day life. Its 8GB memory holds 28,000 images, which creators OMGLife estimate will take you about 12 days to fill up.



Improve your photography

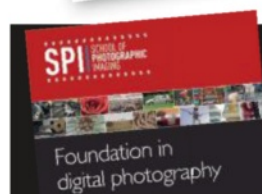


'I started with the SPI Foundation in Photography in 2009 and learned so

much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie



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LEICA IIFR BODY DELAYED ACTION	EXC++-BOXED £299.00
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LEICA CL BODY	MINT-BOXED £495.00
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LEICA 135mm F2.8 ELMARIT R WITH SPECS	EXC++-BOXED £275.00
LEICA 135mm F4.5 Hektor + HOOD M MOUNT	EXC++-BOXED £295.00
LEICA 135mm F4.5 Hektor + HOOD M MOUNT	EXC++-BOXED £1,999.00
LEICA 90mm F4 ELMAR BLACK SCREW	MINT-BOXED £1,495.00
LEICA 135mm F4.5 Hektor + HOOD SCREW	EXC++-BOXED £1,495.00
LEICA HANDGRIP FOR MB/M5 etc	EXC++-BOXED £149.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £149.00
LEICAFLEX SLR BODY CHROME	MINT-BOXED £295.00
LEICA 35mm F2.8 SUMMICRON R 3 CAM	EXC++-BOXED £295.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++-BOXED £345.00
LEICA 70 - 210mm F4 VARIO ELMAR R	EXC++-BOXED £399.00
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LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £145.00
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ZEISS DIASCOPE 65 T* FL ANGLES, 19x45 E/P/CE CASE	MINT-BOXED £399.00
SWAROVSKI 8 x 30 SLC "8" BINOCULARS WITH CASE	MINT-BOXED £699.00

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BRONICA 150mm F3.5 ZENZANON MC	MINT-BOXED £1,225.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT-BOXED £999.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT-BOXED £999.00
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BRONICA SQA/100 MAGAZINE BACK	EXC++-BOXED £45.00
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FUJI GW 670 MK II W 90mm F3.5 LENS	MINT-BOXED £675.00
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MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 7/7II	MINT-BOXED £425.00
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MAMIYA 250mm F4.5 LENS FOR RZ	MINT-BOXED £1,199.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT-BOXED £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT-BOXED £495.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT-BOXED £1,199.00
MAMIYA RZ 67 PRO BACK	MINT-BOXED £699.00
MAMIYA 220 BACK FOR RZ 67	MINT-BOXED £595.00
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PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT-BOXED £2,225.00
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YASHICAMAT 1246 COMPLETE WITH CASE	EXC++-BOXED £1,999.00
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CLAIM £40 60mm EFS £40 18-135mm EFS £40 18-200mm EFS £40 70-300mm IS

CLAIM £25 40mm STM £40 430 EX II £25 320 EX II



EOS 1DX 0% Finance Offer	£4,849	EOS 6D Body + FREE GRIP	£1,475	70-200mm f4 IS	£1,039	24mm f2.8 IS USM	£469
5D MKIII body + Free GRIP	£2,326	EOS 6D + 24-105L + Grip	£1,999	70-200mm f2.8 IS II	£1,995	300mm f4 IS	£1,249
5D III + 24-105 f4 IS + Grip	£2,977	EOS 6D + 24-70 f4 + Grip	£2,295	70-200mm f2.8 IS	£1,095	300mm f2.8 IS II	£5,499
5D MK III body + BG-E11 Grip	£2,326	6D body + 600EX-RT Bundle	£1,724	70-300 f4-5.6 IS	£1,299	400mm f2.8 IS II	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£539	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
EOS 7D v2	£1,079	10-22mm EFS	£499	TSE 17mm f4	£2,049	500mm f4 IS II	£7,599
EOS 7D + BG-E7 Grip	£1,124	16-35mm f2.8 II	£1,249	TSE 24mm f3.5 II	£1,799	600mm f4 IS II	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£689	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	10,999
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£379	50 f1.4 USM	£315	430EX II Speedlite	£209
Pixma Pro 100	£419	18-200mm EFS IS	£445	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,849	85mm f1.2 II	£1,879	Powershot G16	£495
70D Body IN STOCK	£999	8-15mm f4 Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£439
70D + 18-135 IS STM Lens	£1295	70-200mm f4	£559	100mm f2.8 Macro IS	£779	Powershot S110	£239

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D4 + 70-200 f2.8G AFS VR II	£5,658	18-300mm G ED VR DX NEW	£689
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D4 + 14-24 f2.8G AFS	£5,398	16-85mm f3.5-5.6G AFS VR	£449
D610 Body £120 off lens offer	Phone	16-35mm f4G AFS VR	£849
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D800 + 24-120 f4G Claim £160	£2,724	14-24mm f2.8G AFS	£1,339
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599
D800E + 24 - 70 f2.8G AFS	£3,372	24-70mm f2.8G AFS	£1,249
D800E + 14 - 24 f2.8G AFS	£3,472	24-120mm f4G AFS VR	£829
D7100 Body Claim £100	£839	28 - 300mm G AFS VR	£689
D7100 + 18-105 VR Claim £100	£999	70-200mm f2.8G AFS VR II	£1,629
D7000 + 18-105	£739	70-300mm f4.5-5.6G AFS VR	£429
D7000 Body Claim £70	£579	80-400mm f4.5-5.6 AFS VR	£2,099
D5200 + 18-55 VR Claim £50	£579	55-300 f4.5-5.6G AFS VR	£279
D5100 + 18-55 VR	£399	10.5mm f2.8G DX	£569
D3200 + 18-55 VR Claim £30	£379	24mm f1.4G AFS	£1,489
D3100 + 18-55 VR Claim £20	£299	35mm f1.4G AFS	£1,329
F6 Body	£1,530	35mm f1.8G AFS DX	£155
Df + 50mm f1.8G set	£2,749	40mm f2.8 Micro AFS DX	£219
MB-D12 Grip	£289	50mm f1.4G AFS	£285
MB-D14 Grip	£229	50mm f1.8G AFS	£155

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CFV-50 for 500 series	£10,995
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50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
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Small Travel Pak Kit	£495	Bowens 200/200 Travel Pak	£839
500R / 500R / 500R Tx Kit	£1,449	Phone for Accessories	
500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
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500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272
750/750 PRO Tx Kit	£1,320	Fresnel 200 Spot	£520
2 Year Guarantee		Pulsar Tx + B/Trigger card	£129
750/750/750 PRO Tx Kit	£1,999	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica



S Body	£15,995
S Body + 70mm CS Lens	£19,995
M body - Phone	£5,100
NEW Leica C	£549
NEW Leica X Vario	£2,150
M Monocrom	£5,895
50mm f 0.95 Noctilux - Blik	£7,650
28mm f2 Summicron - Blik	£2,850
35mm f2 Summicron - Blik	£1,999
50mm f1.4 Summilux - Blik	£2,800
50mm f2 Summicron	£1,564
X2 Black or Silver	£1,356
Leica V-Lux 4	£639
D-Lux 6	£529
New Leica C	£549
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SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£399
SIGMA 12 - 24 mm f 4.5/ 5.6 EX II	£669
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 120-400mm DG OS	£649
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS nikon	£949
SIGMA 85 f1.4 EX DG HSM	£669
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11 - 16mm f2.8 ATX MK II	£599
Tokina 12-24mm f4 II ATX ProDX	£495
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16 - 28mm f2.8 ATX Pro FX	£775

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15mm f2.8 ZF2/ZE NEW	£2,150
135mm f2 ZF2/ZE NEW	£1,599
21mm f2.8 ZF2/ZE	£1,380
25mm f2.8/Nik ZF2	£756
28mm f2 ZF2/ZE	£940
35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
35mm f2 Biogon ZM	£770
50mm f1.5 Sonnar ZM	£859

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190 XProB	£110	804 RC2 head	£57
190XProB + 804rc2	£149	808 RC4 head	£108
190 CX Pro 4	£195	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£110
055 CX Pro 3	£259	MVH502AH	£135
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£47
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGR2	£195
		468 MGRCO	£191
		360 MGR	£138



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H1 - 150mm HC - 120 back	£2250	Bronica ETRS 40mm f4	£2500	Nikkor AFS 50mm f1.4G	£1150	Canon EOS 5D MK II body	£995
28mm HCD Lens	£4250	Fuji ASK 4000 Printer	£1199	Nikon F's body Boxed	£1450	Canon EOS 7D body + Grip	£1695
H3D 311 - 80mm HC	£2995	Minolta Spotmeter F	£149	Nikkor AFS 18-200mm VR II	£1429	Canon TSE 17mm f4	£1695
150mm HC Lens	£2995	Leica Apo Tevid 77 comp	£1586	Nikkor AFS 18-200mm VR	£1429	Canon TSE 24mm f2.8 IS II	£1395
Hasselblad HTS Adapter	£3495	Ultravid 8 x 12HD NEW	£1495	Nikkor AFS 28-200mm VR	£1495	Canon EF 70-200mm f2.8 IS II	£1495
HCD 35-90mm Lens	£2225	Ultravid 10x42 HD NEW	£1945	Nikkor AFS 18-200mm VR	£1495	Canon EOS 50D body	£329
HCD 35-90mm Lens	£3495	Ultravid 8x42HD NEW	£1945	Nikkor AF 28-35mm f2.8	£699	Sigma 70-200mm f2.8 OS EOS	£595
Hass HV Film Magazine	£1150	Fuji XPro 1 + 35mm f1.4	£1586	Sigma 10-20mm f3.5 EX DC	£349	Canon 70-200mm f4 IS USM	£750
Hasselblad 50mm C1+	£295	Fuji XE-1 + 18-55 EX DEMO	£1495	Sigma 17-55mm f2.8G	£349	Canon 200mm f4L IS USM	£395
Hasselblad A12	£295	Leica X2 Silver	£295	Sigma 18-50mm f2.8 DC Nikon	£179	Canon EF 24-70mm f4L IS USM	£750
Hasselblad 150mm C1 Lens	£2225	Nikon D300 body	£895	Sigma 18-50mm f2.8 DC Nikon	£195	Canon EF 50mm f1.8 IS USM	£225
Lohrnf Technica IV kit	£495	Nikkor D7000 1 Grip	£995	Sigma 17-55mm f2.8G	£1100	Canon EF 50mm f2.8 Macro	£425
Hasselblad HW 16 32 Mag	£295	Nikkor AF 35mm f1.4G	£495	Nikkor AFS 17-55mm f2.8G	£349	Canon EF 17-85mm f2.8 Macro	£295
Mamiya 55 110 AF Lens NEW	£225	Nikkor AF 50mm f1.4G	£225	Nikkor AFS 17-55mm f2.8G	£349	Canon EF 50mm f2.8 Macro	£195
Mamiya 645 PSL Back New	£495	Nikkor AF 50mm f1.4G	£225	Nikkor AF 50mm f1.4G	£1159	Sigma 17-70mm f2.8-4.5 EOS C	£195
Mamiya 645 105mm f2.8	£1179	Nikkor AF 50mm f1.4G	£1179	Nikkor AF 50mm f1.4G	£1179		
Mamiya 645 210mm f4	£1105	Nikkor AF 50mm f1.4G	£1105	Nikkor AF 50mm f1.4G	£1105		
Mamiya 70 - 210mm Lens	£595	Nikkor AF 50mm f1.4G	£595	Nikkor AF 50mm f1.4G	£595		

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Flex TT5 CE Canon	£149
Mini TT1 CE Nikon	£149
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1xMini 2xFlex Canon	£439
1xMini 2xFlex Nikon	£439
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Fuji X100S	£995
Fuji XM-1 kit	£629
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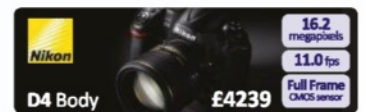
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CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Totally - Nottinghamshire



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Price you pay today **£839**
D7100 + 18-105mm VR **£899 Inc Cashback***
Price you pay today **£999**

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster



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Full Frame CMOS sensor

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Sneppfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
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Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...The full frame sensor is superb!"
Sander Cath - Luton

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8.0 fps
1080p movie mode

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D Body **£1475**

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Canon 5D Mark III

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III +
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Zeta - Ireland

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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
T1591-9, each	£14.99 17ml each or £107.99 set of 8		
T5591-6, each	£13.99 13ml each or £74.99 set of 6		
T5801-9, each	£41.99 80ml each or £329.99 set of 8		
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	
No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PMR/G 15ml	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£14.99
PG512 Black 18ml	£13.99
PG540XL Black 21ml	£12.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Canon Originals

BCI3e Black 26ml	£11.99
BCI6 All colours, 13ml, each	£8.99
CL18 Black 26ml	£12.99
CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£4.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 11ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!



HP Compatibles

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No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£16.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL C/M/Y 11ml each	£8.99

HP Originals

No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.307 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 9ml	£11.99
No.901 Colour 9ml	£14.99
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No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
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No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£22.99
No.24 Colour	£22.99
No.27 Colour	£18.99
No.28 Black	£19.99
No.29 Colour	£22.99
No.32 Black	£24.99
No.33 Colour	£19.99
No.36 Black	£20.99
No.37 Colour	£29.99
No.43XL Colour	£25.99
No.44XL Black	£15.99
No.100 Black	£9.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

Brother Compatibles

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LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Black Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

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As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF	£7.99
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Smooth Gloss 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Gloss 290g, A3, 25 sheets		£24.99
Smooth Gloss 290g, A3+, 25 sheets		£29.99
Smooth Pearl 290g, 6x4, 100 sheets		£12.99
Smooth Pearl 290g, 7x5, 100 sheets		£17.99
Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Pearl 290g, A3, 25 sheets		£24.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth H/weight Matt 200g, A4, 50 sheets		£14.99
Smooth Lustre Duo 280g, A4, 25 sheets		£12.99
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MEMORY

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Sandisk Ultra C10: 30MB/s

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Lexar

Compact Flash: 800X

8GB 120MB/s	£177.38	£34.99
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Compact Flash: 1000X

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, iPhones and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
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CR2025, CR2032 etc	£1.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-3L for Canon **£9.99**
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NB-5L for Canon **£9.99**
NB-6L for Canon **£9.99**
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NB-9L for Canon **£9.99**
NB-10L for Canon **£12.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99**
LP-E8 for Canon **£15.99**
LP-E10 for Canon **£12.99**
NP40 for Fuji **£9.99**
NP45 for Fuji **£9.99**
NP50 for Fuji **£9.99**
NP95 for Fuji **£9.99**
NP140 for Fuji **£12.99**
NP150 for Fuji **£19.99**
NP400 for Minolta **£12.99**
EN-EL1 for Nikon **£9.99**
EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£14.99**
EN-EL5 for Nikon **£9.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**
EN-EL12 for Nikon **£9.99**
EN-EL14 for Nikon **£19.99**
EN-EL15 for Nikon **£24.99**
EN-EL19 for Nikon **£12.99**
EN-EL20 for Nikon **£14.99**
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DMW-BLB13 for Panasonic **£19.99**
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D-Li109 for Pentax **£12.99**
SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**
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NP-FM500H for Sony **£19.99**
NP-FH50 for Sony **£19.99**
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Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: **£99.99**
For Canon 5DMkIII: **£99.99**
For Canon 7D: **£99.99**
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For Canon 450/500D: **£99.99**
For Canon 550D: **£99.99**
For Canon 600/650D: **£99.99**
For Canon 1000D: **£69.99**
For Nikon D80/D90: **£59.99**
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For Nikon D7000: **£99.99**

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 **£9.99**
ES-7111 Canon 50/1.4 **£9.99**
ET-60 Canon 75-300/4-5.6 **£9.99**
ET-65B Canon 70-300/4-5.6 **£9.99**
ET-67 Canon 100/2.8 Macro **£9.99**
ET-67B Canon 60/2.8 **£9.99**
EW-60C Canon 18-55 IS **£7.99**
EW-73B Canon 17-85 IS **£9.99**
EW-78BII Canon 28-135 IS **£9.99**
EW-78D Canon 18-200 IS **£9.99**
EW-78E Canon 15-85 IS **£12.99**
EW-83E Canon 17-40/4.0 **£12.99**
EW-83J Canon 17-55/2.8 **£12.99**
HB-25 Nikon 24-85, 24-120 **£12.99**
HB-37 Nikon 55-200 VR **£7.99**
HB-45 Nikon 18-55 VR **£7.99**
SH-006 Sony 18-70/3.5-5.6 **£9.99**
SH-108 Sony 18-55/3.5-5.6 **£9.99**

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**
55mm Shaped Petal Hood **£6.99**
58mm Shaped Petal Hood **£6.99**
62mm Shaped Petal Hood **£7.99**
67mm Shaped Petal Hood **£7.99**
72mm Shaped Petal Hood **£9.99**
77mm Shaped Petal Hood **£9.99**
82mm Shaped Petal Hood **£11.99**
46mm Rubber Hood **£3.99**
52mm Rubber Hood **£3.99**
55mm Rubber Hood **£3.99**
58mm Rubber Hood **£3.99**
62mm Rubber Hood **£4.99**
67mm Rubber Hood **£5.99**
72mm Rubber Hood **£5.99**
77mm Rubber Hood **£5.99**

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm **£3.99** each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze **£6.99**
52mm UV / Haze **£6.99**
55mm UV / Haze **£7.99**
58mm UV / Haze **£8.99**
62mm UV / Haze **£9.99**
67mm UV / Haze **£10.99**
72mm UV / Haze **£11.99**
77mm UV / Haze **£14.99**
82mm UV / Haze **£17.99**
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight **£7.99**
55mm Skylight **£8.99**
58mm Skylight **£9.99**
62mm Skylight **£10.99**
67mm Skylight **£11.99**
72mm Skylight **£13.99**
77mm Skylight **£16.99**

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set **£26.99**
55mm Close-Up Set **£29.99**
58mm Close-Up Set **£34.99**

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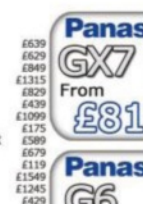
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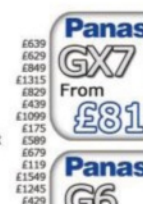
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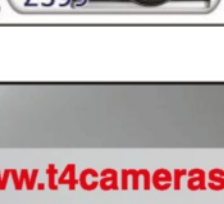
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ROGER HICKS

The ill-thought-out design of so many on/off switches is a source of constant frustration for Roger

PRETTY much any piece of electronic equipment needs an on/off switch. So do some pieces of mechanical equipment. Think of a stop clock, for example. Two important consequences flow from this. One is that the on/off switch should be obvious and easy to use. The other is that where it is not needed, it should not be there.

The latter, fortunately, is quickly dismissed. Mercifully, such switches are much rarer than they used to be. The loathsome infinity lock, which had to be depressed before you could focus your lens closer than infinity, had pretty much disappeared long before autofocus became the norm. So had the mechanical shutter-blocker. There's some logic to the latter if it's also the on/off switch on an electronic camera, where the battery would run down if the shutter release were accidentally held down for a prolonged period – for example, in a camera case. Where its sole purpose is to save the occasional single frame of film, which might otherwise accidentally be exposed, the cons must surely outweigh the pros. The shutter-blocker on my Exakta Varex IIa, for example, is fiddly and substantially useless. Like the film-cutting knife, its main redeeming quality is that it's cute. But then, as I say in the review on my website, the VX IIa is not so much a camera with eccentric features built in, as a collection of eccentric features with a camera hiding behind them.

So, back to useful on/off switches. Obviously, on a piece of potentially dangerous machinery, the on and off switches should be separate and clearly distinguishable. The off switch should be big and clear and easy to operate, in case things go wrong and someone is in danger of injury (or for that matter, of further injury). The on switch is less critical. On a lathe, for example, the best design for an off switch is a big red button that you can slap and stop the machine. The on switch is usually green, and smaller, and surrounded by a collar, and so positioned that you cannot accidentally hit it at the same time you hit the off switch. Ideally, in fact, it should be very hard to turn the machine on by accident at all. This is where a rocker switch, or a switch that cycles between on and off, is

dangerous. Even a slightly shaky hand can turn the machine off and then on again, possibly with fatal consequences.

The switch on a computer printer is obviously far less likely to be a matter of life and death, or even (and I'm thinking of the appalling switchgear on my food processor here) of a chopped or grated thumb. On the other hand, you shouldn't have to fumble around with a hard-to-reach switch on the back of the printer – as, unfortunately, I must with my laser printer, where the switch is hidden behind and below the power input cable socket. What were they ashamed of, that they had to hide it? The big, clear switch on the front of my Epson Stylus Photo R3000 is a vast improvement. Likewise, you shouldn't run the risk of accidentally disconnecting

the machine when you reach over to do something else – as, still more unfortunately, I have done more than once when trying to open the CD/DVD drive on my image-processing computer. If I attempt to press the switch on the drive bay, my thumb falls naturally on the on/off

switch for the whole machine.

Another invention of the devil is the multi-function on/off switch, especially if it is a multi-position rotary switch. This may not matter much on an electric fan, where the selection of low, medium and high is rarely a matter of urgency, but my Leica M9 is another matter. There is a collar around the shutter release with four settings: off, single-shot, continuous and self-timer. Happily, the timer can be set to zero delay, but inexplicably, the 'continuous' position cannot be disabled. If it could, the switch would be a lot easier to set. There would be three on positions, all with the same effect, and one off, and you wouldn't need to worry about taking two pictures in quick succession when you meant to take only one, or waiting interminably between pressing the button and getting the picture.

None of this is exactly rocket science. Rather, it's the sort of thing that anyone could figure out if they actually used the equipment they design, or if they asked half a dozen other people to use it. And, after all, what's more basic than an on/off switch? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

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